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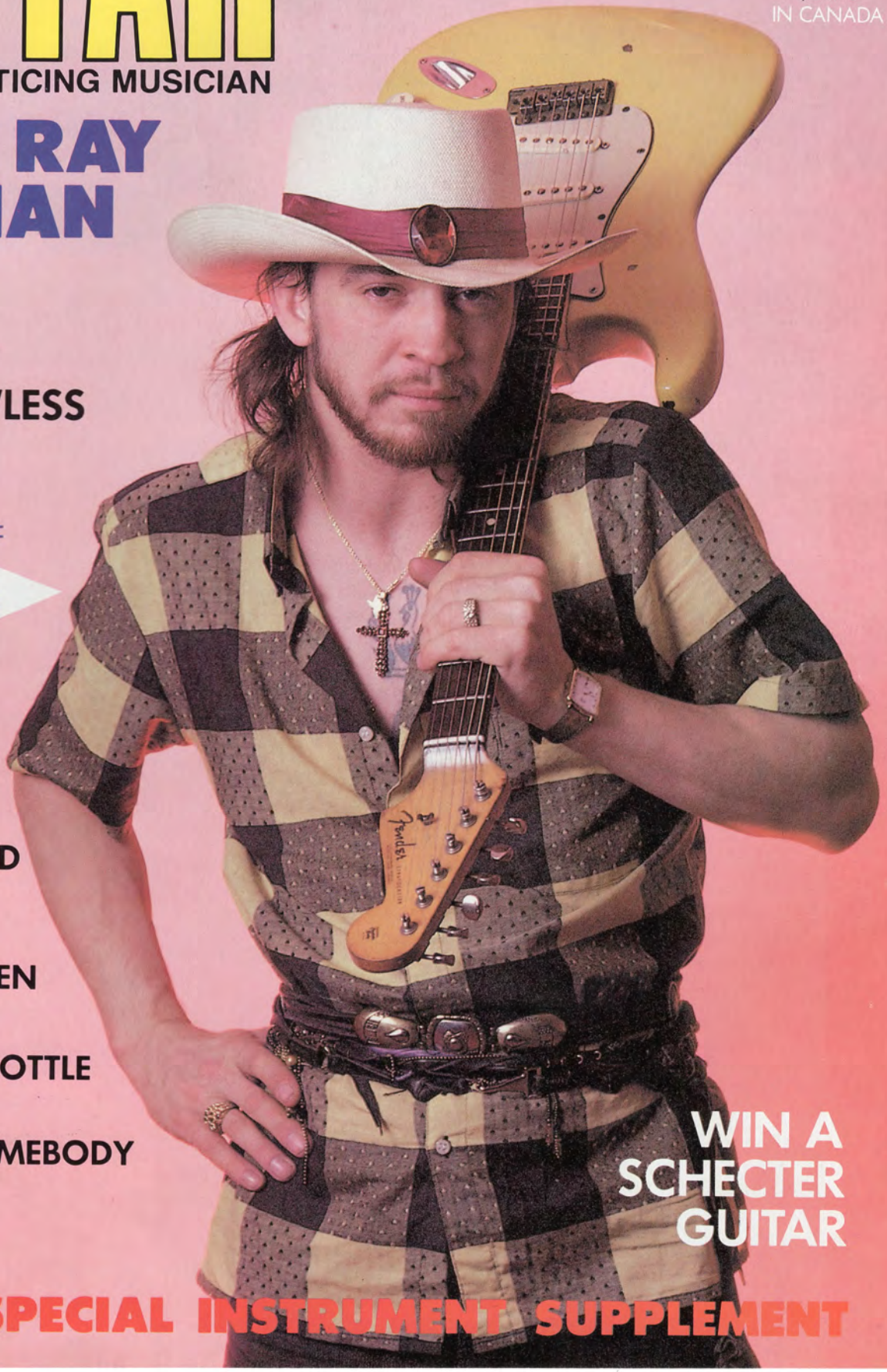

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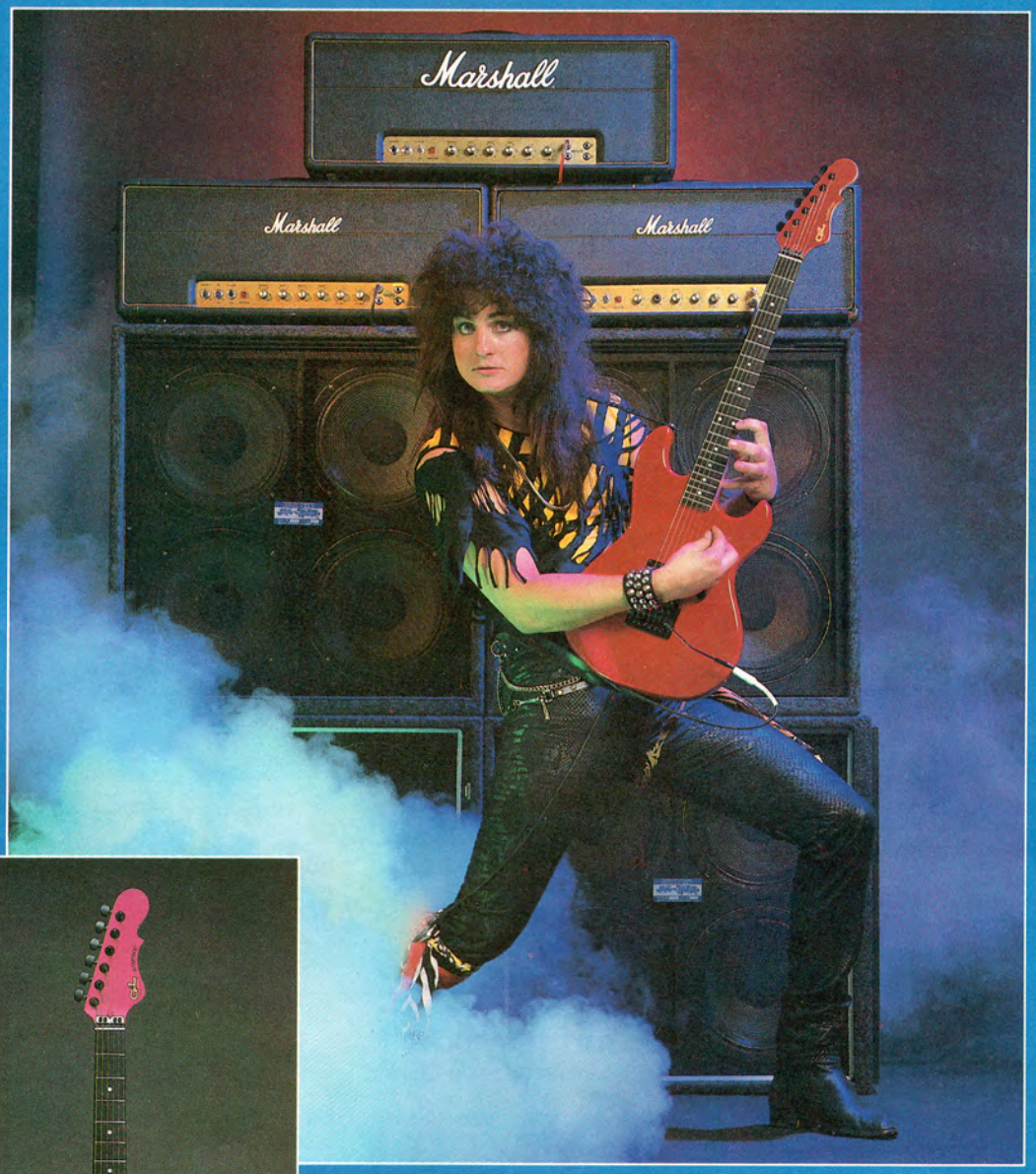

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VOLUME 3 NO. 3
JANUARY 1986

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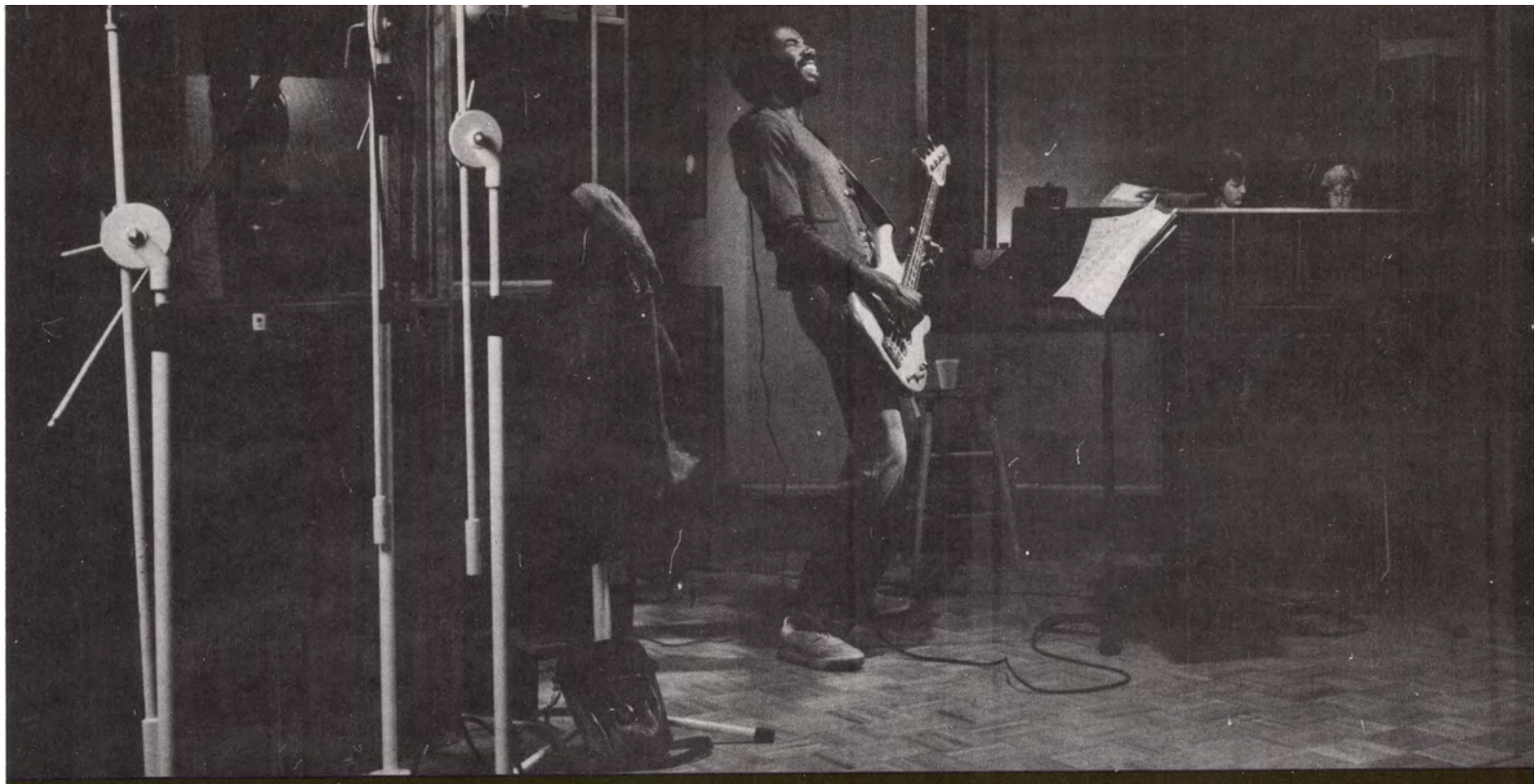

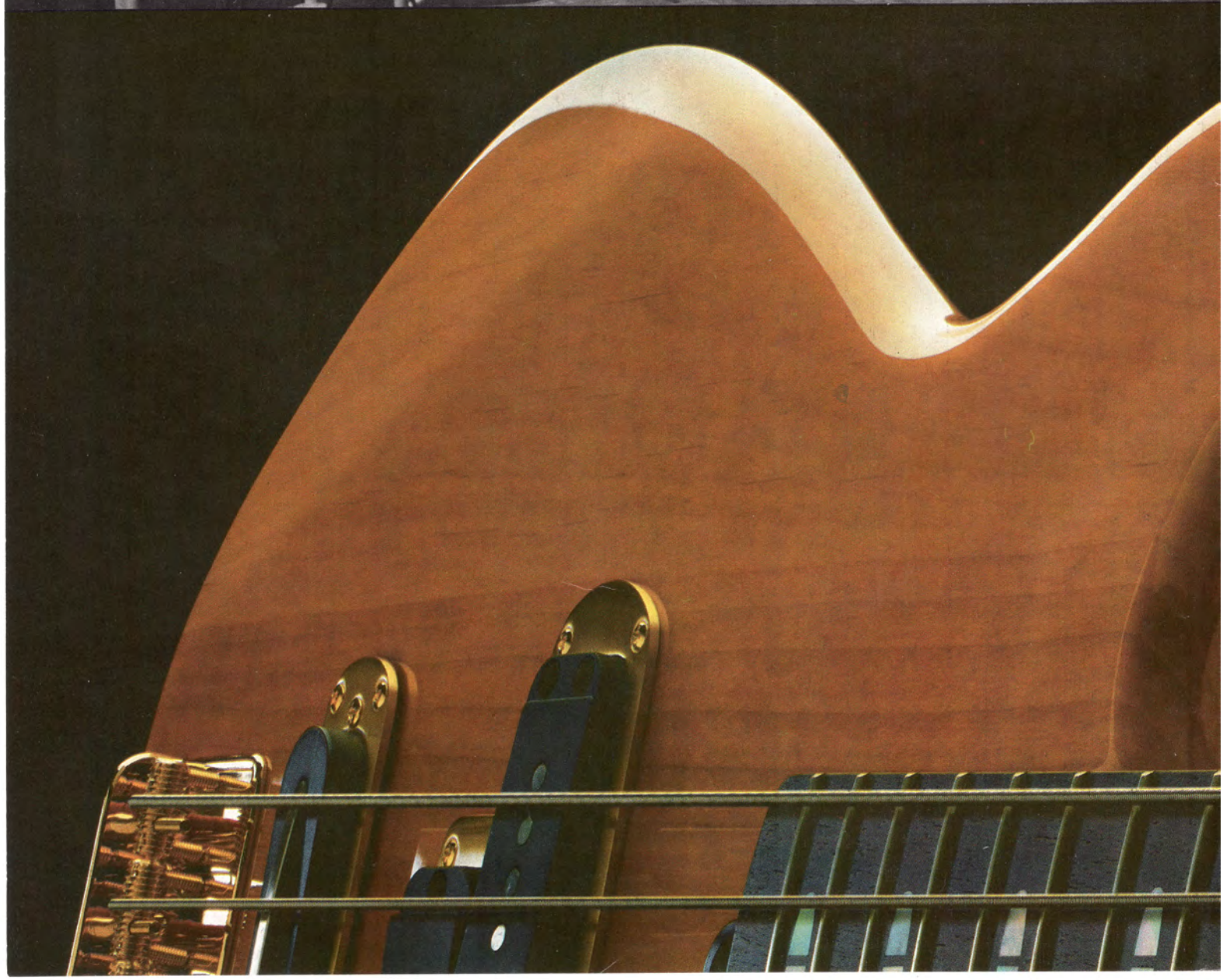

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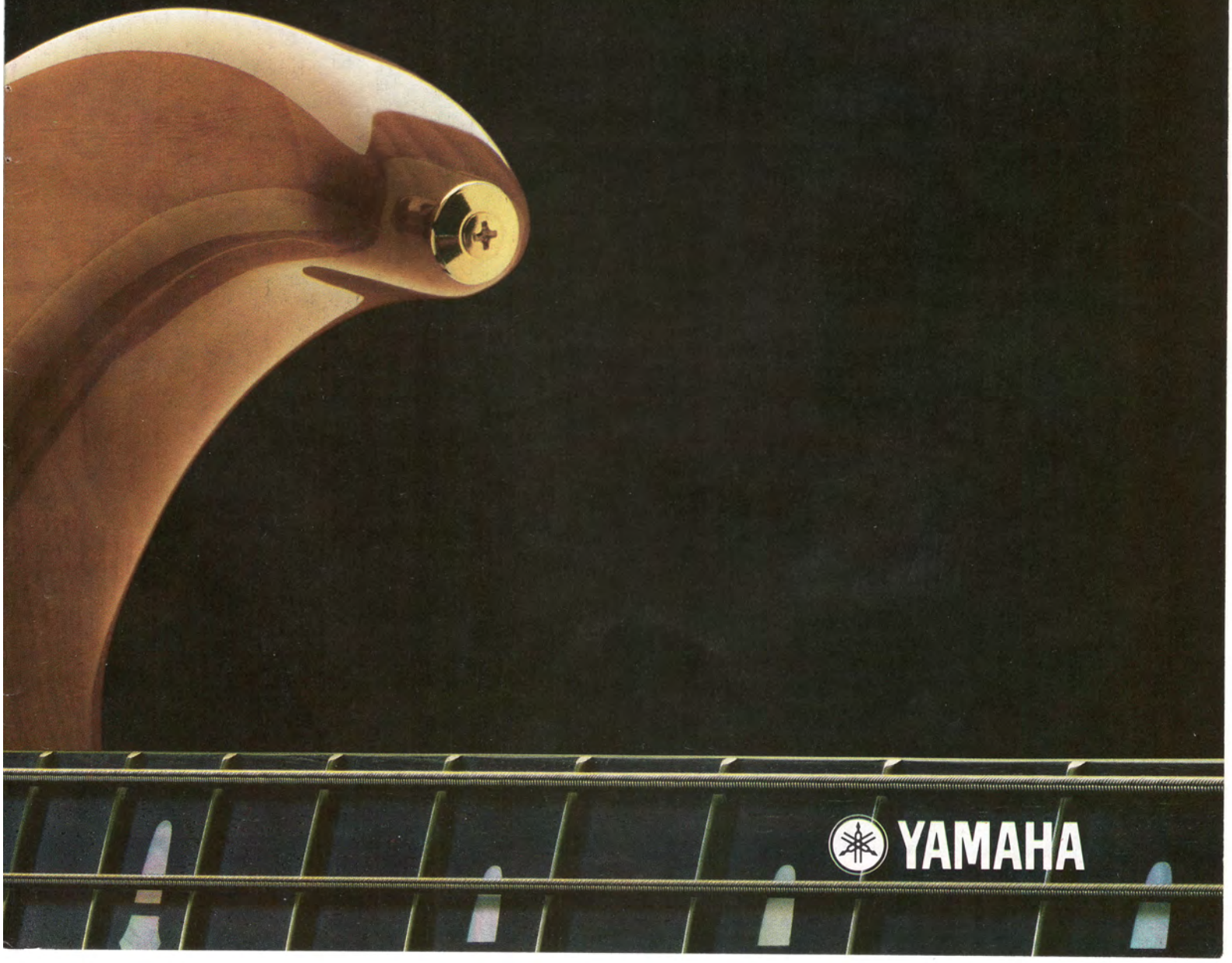
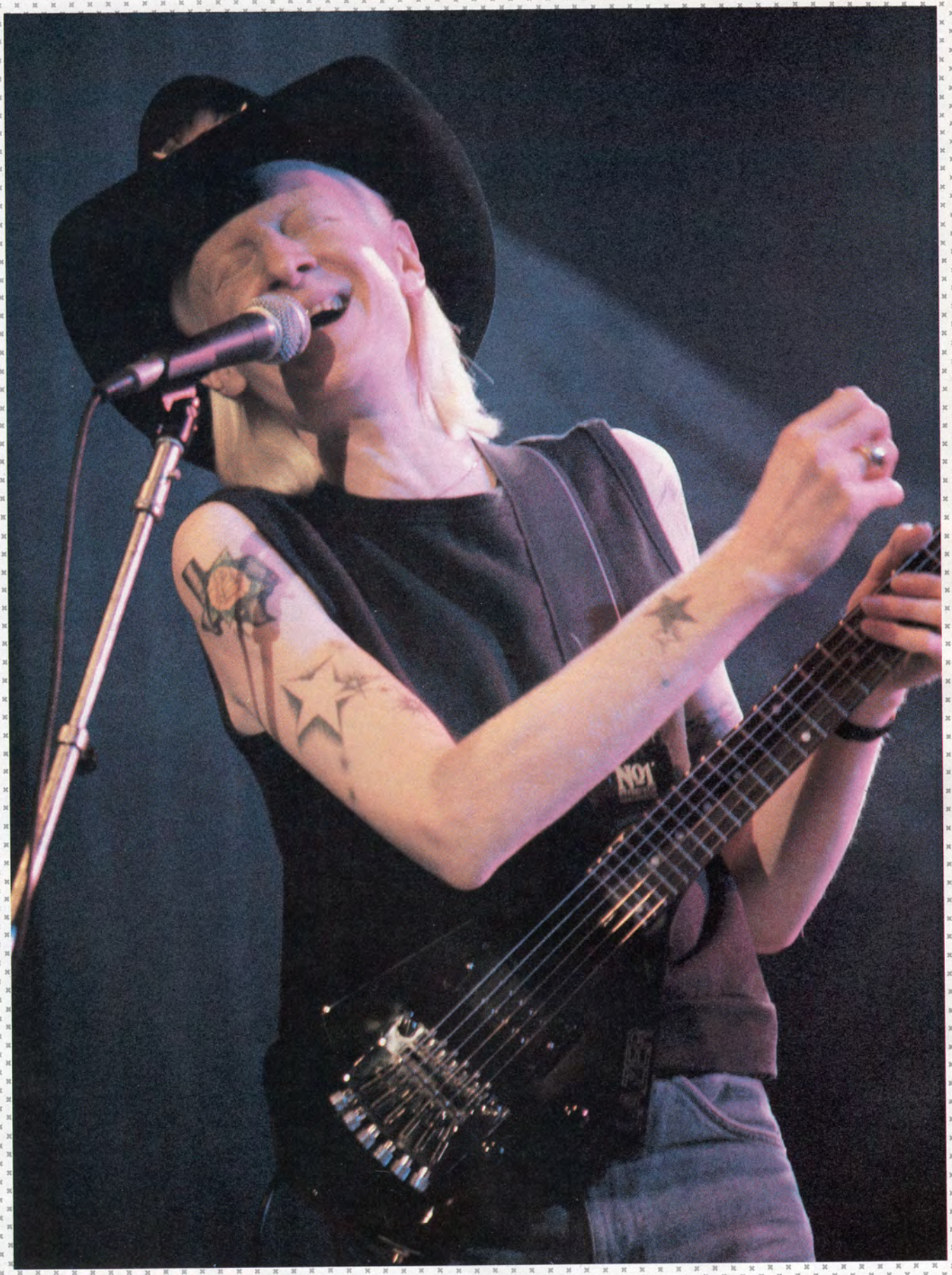
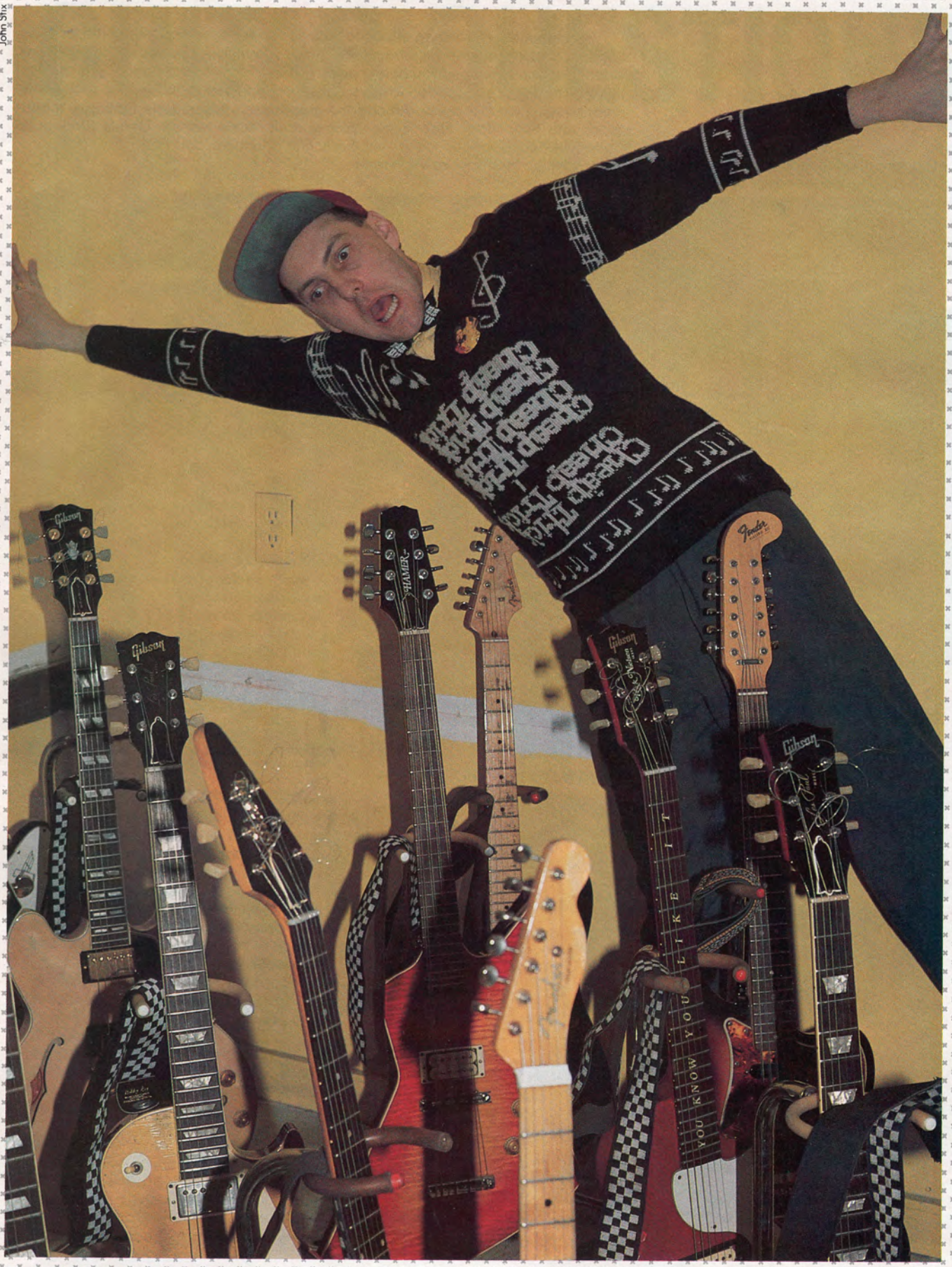




Greg Bowler

JOHNNY WINTER



John Stix

RICK NEILSEN

CURRENT EVENTS

As part of the continuing efforts to help the American farmer, the St. Louis Music Supply Company supported the spirit of Farm Aid by having several of their Westone, Crate and Alvarez products autographed by various Farm Aid headliners. They donated these instruments to Farm Aid which could then auction or raffle them off to generate more pledges for the cause. Among the autographs obtained are Foreigner's Mick Jones and Rick Willis, Neil Young, Bonnie Raitt, Willie Nelson, Carole King, John Cafferty, Charlie Daniels, Daryl Hall, Fernando Saunders, John Bon Jovi, B.B. King, Sammy Hagar and Edward Van Halen.

Mick Jones of Foreigner autographs the Westone X199.

Bonnie Raitt found an open spot to autograph on the Alvarez guitar.

REQUEST LINE
(Continued)

With the votes still pouring in, here are another batch of guitarists who have scored heavily in our recent Request Line survey. So keep those cards and letters (with your requests) coming, and **GUITAR** will continue to be, as it has been, a magazine of the people, for the people, and by the editors.

1. Gary Moore
2. Stevie Ray Vaughan
3. Steve Howe
4. Peter Townshend
5. Steve Morse
6. Andy Summers
7. John Fogerty
8. George Thorogood
9. Frank Zappa
10. Ritchie Blackmore
11. Alan Holdsworth
12. Steve Vai
13. Pat Metheny

14. Rossington/Collins
15. Al DiMeola
16. Alvin Lee
17. Mark Knopfler
18. Steve Stevens
19. Larry Carlton
20. Johnny Winter
21. Jerry Garcia
22. Duane Allman
23. Robert Fripp
24. Phil Keagy
25. Eric Johnson

THE CHARTS

The following list of best-selling instruments and effects was put together by polling some of the top music dealers throughout the country.

POSITION THIS MONTH	POSITION LAST MONTH	GUITARS
1	1	FENDER
2	2	KRAMER
3	4	IBANEZ
4	6	YAMAHA
5	—	SCHECTER
6	—	PEAVEY
		BASSES
1	1	FENDER
2	5	YAMAHA
3	6	PEAVEY
4	4	ARIA
5	2	HONDO
6	—	CARVIN
		AMPS
1	1	PEAVEY
2	—	ROLAND
3	3	MARSHALL
4	—	MESA-BOOGIE
5	2	FENDER
6	5	YAMAHA
		EFFECTS
1	1	BOSS
2	2	DOD
3	4	IBANEZ
4	2	ARION
5	—	WASHBURN
6	—	KORG

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Amir Derakh, Rough Cutt

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Dear **GUITAR,**

There is little left to say that was not previously stated in Randy O'Toole's (Sept. '85) letter regarding the transcription of J.S. Bach's music. His mention of the Yngwie Malmsteen "craze" leading to the realization that there is much more to music than Motley Crue, etc. was long overdue. But as a bass player, I am finding it increasingly difficult to find classical transcriptions as such. It would be refreshing, as well as inspiring, to read your Bass Secrets column in the near future and find some awaited words of wisdom from Yngwie's bassist, Marcel Jacob. An extremely competent bass player, not only from his experience with Yngwie, but also his love for Bach, Marcel is truly a Rising Force.

Sabra McWhirter
Las Vegas, NV

Dear Editors,

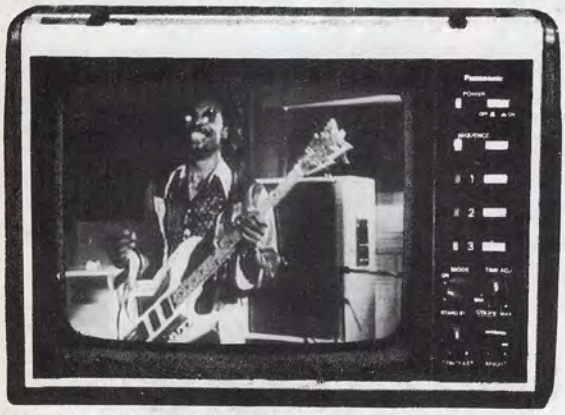
It's time to stop bad mouthing the various aspects of heavy metal and its players. Gregory J. Winters, whose letter was featured in the Sept. 1985 issue, wonders if today's speed demons are aware of the "vast modal wonderland." Well, yes, we are, but Brad Gillis once pointed out that in the beginning there was no theory. Music was only feeling. Face it, you can learn all the theory you want, but if your fingers don't dance across the frets, you're lost. In the same issue, Randy O'Toole states that the Yngwie craze has made guitarists realize that there's more to music than Motley Crue and Ratt. How fair is that? A lot of people have a good time listening to the Crue and Warren De Martini. In all seriousness, Yngwie's Rising Force is just another thundering metal band with a good guitarist. Has anyone ever realized how much practice is necessary to play fast? Even a natural gift has to be nurtured. Give a listen—Lynch, Campbell, Van Halen, Gillis, etc.—they aren't so bad.

Loren Deck
Carpinteria, CA

ZZZZZZ...in the spirit of the top-grossing movie, ***Back to the Future***, and in memory of one of our favorite bands, Asleep at the Wheel, **GUITAR** Magazine mistakenly brings you the year 1985 all over again, on our January/Aerosmith calendar. No, it's not last January's calendar—the days of the week all match up correctly with 1986—and neither is it our version of leap year. By next month we fully expect to have the problem rectified.

—Ed

Rock Secrets Revealed!



WHAT IS FUNK? For bassplayer BOOTSY COLLINS, the secret is: "You hit on the 'one'...fit your different notes in...and then you got your basic funk formula."

WHY DOES REGGAE SOUND BACKWARDS? it can baffle traditional rockers...now, producer/players SLY AND ROBBIE show you where to put the beat!

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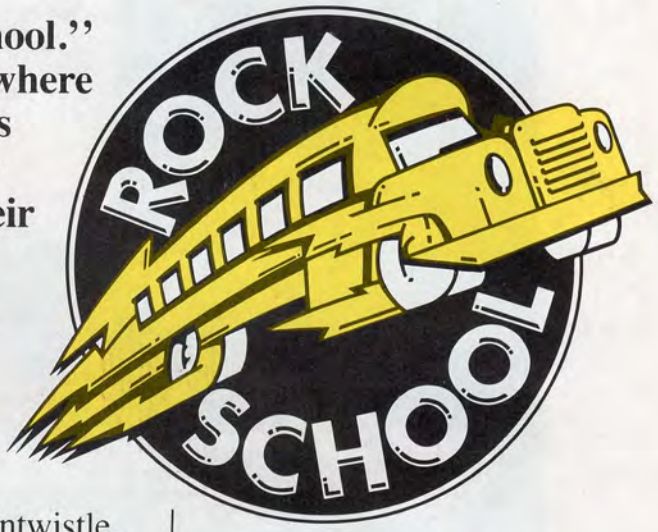

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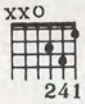
PERFORMANCE NOTES

GREENSLEEVES

Jeff Beck's version of this old English folk tune features two guitars, one playing the melody and one supplying the arpeggiated chordal accompaniment. The song is mixed to sound like one guitar, but you can hear that the melody guitar has a fuller, reverb-y sound. The arrangement presented here is written for solo guitar, however, and all that Jeff presents on the recording is accessible and practical on one guitar. I suggest finger-picking, using four fingers: *t*(thumb), *i*(index), *m*(middle), and *r*(ring).The opening arpeggios should be played using *t, i, m, r*, and a fingering suggestion for the Dm chord is shown below:



This enables you to use your third finger (fret hand) for the C bass note of the Cm/C arpeggio. When the melody enters, use *t* for all the bass notes and *m* or *r* for the melody. The double stops on beat one of most of the bars should be played using *t* and *m* or *t* and *r*, and on the interior double stops use *i* and *m* or *t* and *m*, depending on the situation. Strive for smooth, even execution, using sensitivity and dynamics. The term "meno mosso" in the last section means to play with "less movement", or slightly slower. The final chord is notated with a "ζ", which means to arpeggiate the chord playing each note in rapid succession; use all five fingers of the picking hand for this chord and play the trill with the pinky and middle finger, allowing the chord to ring.

Andy Aledort

MISSISSIPPI QUEEN

Leslie West is one of the great vibrato kings from the late 60s. His unique blend of selective phrasing, tone and feel all come to a climax here in *Mississippi Queen.*

You will find a varied diet of vibrato, ranging from short/subtle to short/intense, to a wide monster he uses in the opening line. Leslie uses a three finger technique, bending with the third finger, using the index and middle finger behind it for support.

For single line playing he focuses on E Pentatonic Major (E, F#, G#, B, C#, E) and E Pentatonic Minor (E, G, A, B, D, E) entirely, beginning with the E Pentatonic Major in 17th position for the intro. Pay attention to the phrasing of his lines. Notice that it's not the quantity of notes but melodic content and intense feeling that makes them work.

If you want to get down to the essentials of rock guitar playing, beyond all effects, flash and speed, check this one out.

Peter Seckel

I WANNA BE SOMEBODY

This song would sound best doubled by a second guitar. Rhythm figures 1 and 2 are easy to learn and will sound particularly meaty when doubled. The triplets are fast and easy to lose a grip on at this tempo, so listen to your time and attack, maintaining consistency.

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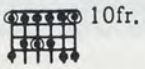
There are a few challenges to be found in the solo. In bar 10 we have a hairy pull-off affair. For the sake of a legato fluidity, I suggest beginning this phrase with your index finger resting on the 12th fret, as you work the entire first three beats out, pulling and hammering without a position shift. This will force you to stretch out your hand and deal with extended pentatonic positioning. (The majority of pentatonic use in rock is limited to a four fret radius.) The other 16th note figure in this solo should, as usual, be practiced slowly until the notes sound like music, then work it up to tempo.

Kenn Chipkin

COULDN'T STAND THE WEATHER

The brothers Vaughan are both known for their guitar heroics, Stevie with his mega-Hendrix and Albert King influenced explosions, and Jimmy for his rock solid, tasteful rhythm playing (check out his band, the Fabulous Thunderbirds). Both also have a firm grip on a very important aspect of guitar playing, namely *tone*. Jimmy (Gtr.II) is using a Leslie (the speaker for a Hammond organ) throughout the tune to enhance his sound, and Stevie (Gtr. I) runs the gamut from clean and punchy for the intro and break section between the verses, to a heavy, slightly flanged sound for the first half of his solo. Notice how he kicks the wah-wah on and off for touches of added brightness. The soloing here is very Hendrixy, reminiscent of Jimi's playing on **Cry of Love** and **Rainbow Bridge**. For the second half of his solo (beginning with Bm), his tone is brighter (sounds like an "out-of-phase" pickup position) and Stevie demonstrates his mastery of the Albert King style, spicing things up with his own sense of spontaneity and soul. One of Albert's techniques that Stevie uses is to pull up on the string with the picking hand, letting it slap down on the fretboard for a sharp attack. this has been notated with a "Ȯ", known as a "snap pizzicato". All of his soloing is based on D and B Pentatonic minor, Blues scale, and Dorian, staying primarily inside the standard Pentatonic minor box:



(Example shown is D Pentatonic minor; root notes in circle.)

One Hendrix technique that Stevie demonstrates is the use of the thumb for the D bass note on the intro and between the verse sections; this is notated with a "T". To get this part happening you must keep your strumming hand very loose, utilizing a16thnote up and down pattern. Notice how Stevie intertwines muted strings with little chords, creating the ultra-funky feel. Jimmy's part behind the solo is also a very funky, syncopated pattern, so approach it the same way, punching out the accents.

Tommy Shannon's bass playing is a lesson in how to get the most out of a basic Dm vamp, and he really mixes it up with the use of muted and open strings, and shifting syncopations, always staying "in the pocket." His playing here is reminiscent of Billy Cox, the bassist on the aforementioned Hendrix records.

For a greater understanding of this type of music, guitarists and bassists alike are encouraged to listen to B.B., Albert, and Freddie King, Albert Collins, Hubert Sumlin, Guitar Slim, Johnny Winter, and of course, Jimi Hendrix.

Andy Aledort

MESSAGE IN A BOTTLE

Rhythm Fig. 1 is the backbone riff for all the verses. The long stretches and fast position changes may cause some difficulty at first. Practice the chord movement slowly but in time, and most importantly, think ahead. In other words, try to visualize and hear where you're going before you get there. Use your ear to tell you whether or not the chordal line is connected and flowing. Is it even and steady while maintaining a feeling of forward motion? Rhythm Fig. 1A harmonizes with Rhythm Fig. 1 and should be approached in the same manner. These figures can be played with or without a pick.

The rhythm figures on the pre-chorus and chorus should be played with all downstrokes. Where it is indicated to rake the muted lower strings on the A chord of the chorus, use the palm of your picking hand to mute the lower strings, then release it, letting the higher strings ring.

The artificial harmonic figure at the end of the second chorus over the F#m7 chord requires a technique used by many jazz players including the late Lenny Breau and Ted Green. Bar your first finger across the second fret, strings one to five. Now, with your picking hand (best achieved without a pick), use your third or fourth finger to pluck the third string, then lightly touch the fifth string on the 14th fret with your first finger, plucking a harmonic with your thumb. Now, using the same finger sequence, pick the second string, then the harmonic on the fourth string 14th fret, and now pick the first string and then the harmonic on the third string 14th fret. If played correctly, it should sound like a pentatonic major scale in harmonics, even though you only really played every other note as a harmonic. By using this technique (perhaps with echo, chorus etc.) and experimenting with different chord forms, you can create your own ethereal contours.

Andy Summers has a unique and adventuresome approach to guitar playing and one that best befits a trio situation like the Police. This is one of his favorite tricks. If you are stuck in a rut of power chord monotony, this song might be just the inspiration you've been looking for.

Peter Seckel

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IN THE LISTENING ROOM LESLIE WEST

Musical selections by John Stix

In this year of comebacks of the original guitar heroes, the re-emergence of Leslie West and Mountain perked the ears of all who love the "less is more" school of string bending. We took this king of the *Mississippi Queen* into the Listening Room to check out what his peers have been up to.

1 *Forever Man* from **Behind the Sun**, by Eric Clapton/Warner Bros. 25166-1

Leslie: Eric is my hero and I love this lick. It's typical of Eric but for some reason he just jumps in the middle with the solo. I'm used to Eric playing the holes. Eric's solo is great, very Albert King. But it did seem like this was Eric Clapton and you've got to have a guitar solo. The ride out uses a different tone, more of the woman tone.

2 *Boot Hill* from **Guitar Slinger**, by Johnny Winter/Alligator AL 4735

Leslie: Is this live? Is this Chuck Berry? Whoever it is, it's out of tune. He played the blues like Eric. I always relate back to Eric. Remember the wah he used on *White Room*? The reason he never used it after that was because Jimi (Hendrix) said it all with the wah. Jimi played blues the way this guy is trying to. It's Johnny Winter. He's very sloppy but he's fast, faster than I've ever been. He misses a lot of notes. That's why I asked if this was live. Sometimes on stage you're not in perfect tune. I never liked this kind of blues. This is not as good as his earlier records and it's the same stuff. He used to play with a better tone. It would be very hard for Johnny Winter to do something updated. When he started there was a look about him and a lot of hype. It's hard to live up to that stuff.

3 *Centerfield* from **Centerfield**, by John Fogerty/Warner Bros. 25203-1

Leslie: I was more impressed by John Fogerty than anybody else at Woodstock. It was one hit after another. It's been ten years since his last record. He used to use Kustom amplifiers which sound awful. Now at least his sound is better, but I could listen to him all day long. You can eat, talk to your friends, do anything. It's not like you've got to focus on the creativity of the solo. It's about great songs, happy songs. I loved *Old Man Down the Road*. I don't know this one. There's one change in here where I wish he went somewhere else. I can picture Eric doing this with the Leslie tone he used in *Badge*. When that part comes in on *Badge* it's the closest I'll ever get to heaven on earth.

4 *Fundance* from **Magic Touch**, by Stanley Jordan/Blue Note Bt 85101

Leslie: His timing is off, his phrasing. It should be sexy and it's not. The lines are very cold. I don't like that style of guitar but I've heard it played a lot better than that.

GUITAR: The whole piece was done with two-hand tapping and no overdubs.

Leslie: Then I say if it comes out sloppy, why do it? Maybe live it would work. On a recording why not get someone to play the rhythm? Chet Atkins can play *Dixie* and *Yankee Doodle* together and pull it off.

5 *She's the Boss* from **She's the Boss**, by Mick Jagger with Jeff Beck/Columbia FC 39940

Leslie: Mick sounds different from the Stones' records. When the Stones were looking for a guitar player, Mick wanted me to fly over to France and knock on Keith's door. But I knew Ronnie Wood was already hanging out with him. They were an aristocratic band and an English guy fit in. I was no skinny Englishman. This song with Jeff can't go wrong. Mick is trying to sing about the boss and Jeff sounds like some bitch talking, and all she says is get out of my face. If I heard a guitar player do just one of those little phrases on an album I'd buy it. You don't give away notes. You've got to play every one of those phrases like it's the last time you'll pick up a guitar. Sometimes he misses, but that's what I like about Jeff; he'll go out on a limb. Jeff's *Final Peace* is the greatest guitar piece I've ever heard. ■

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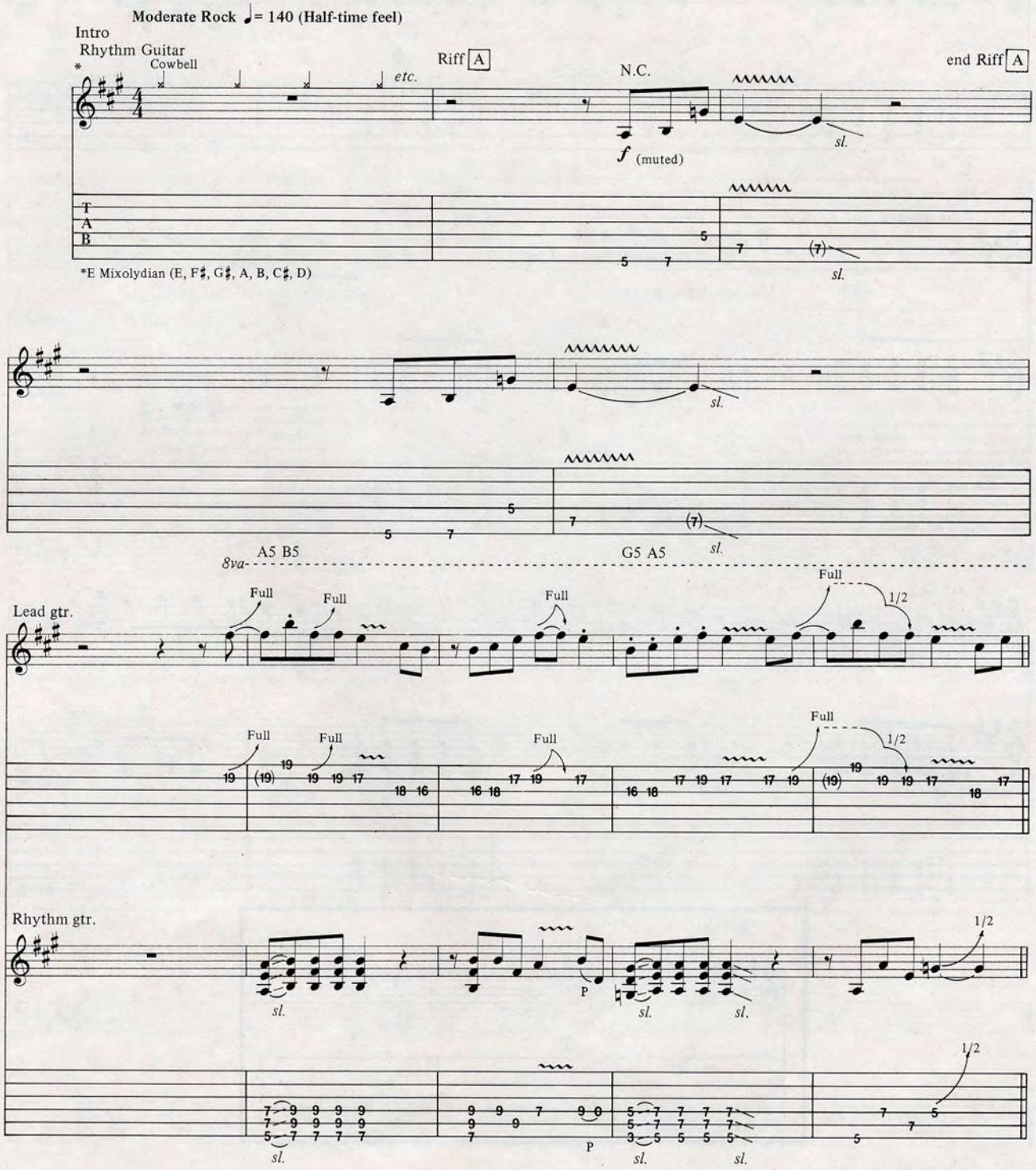
TABLATURE EXPLANATION SEE PAGE 68

MISSISSIPPI QUEEN

As recorded by Mountain
(From the album The Best of Mountain/Columbia PC-32079)

Words and music by
Leslie West, Corky Laing,
Felix Pappalardi and David Rea



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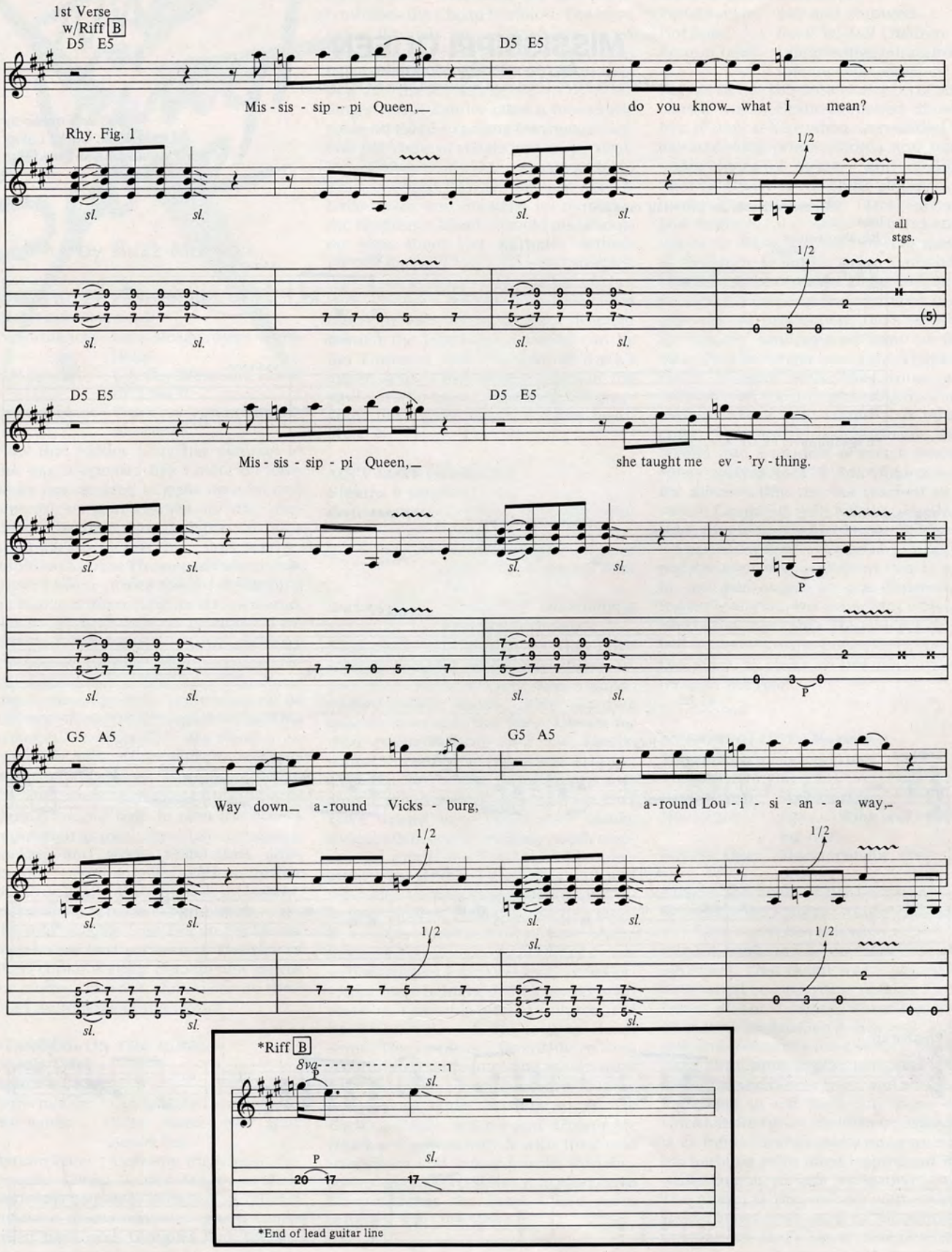
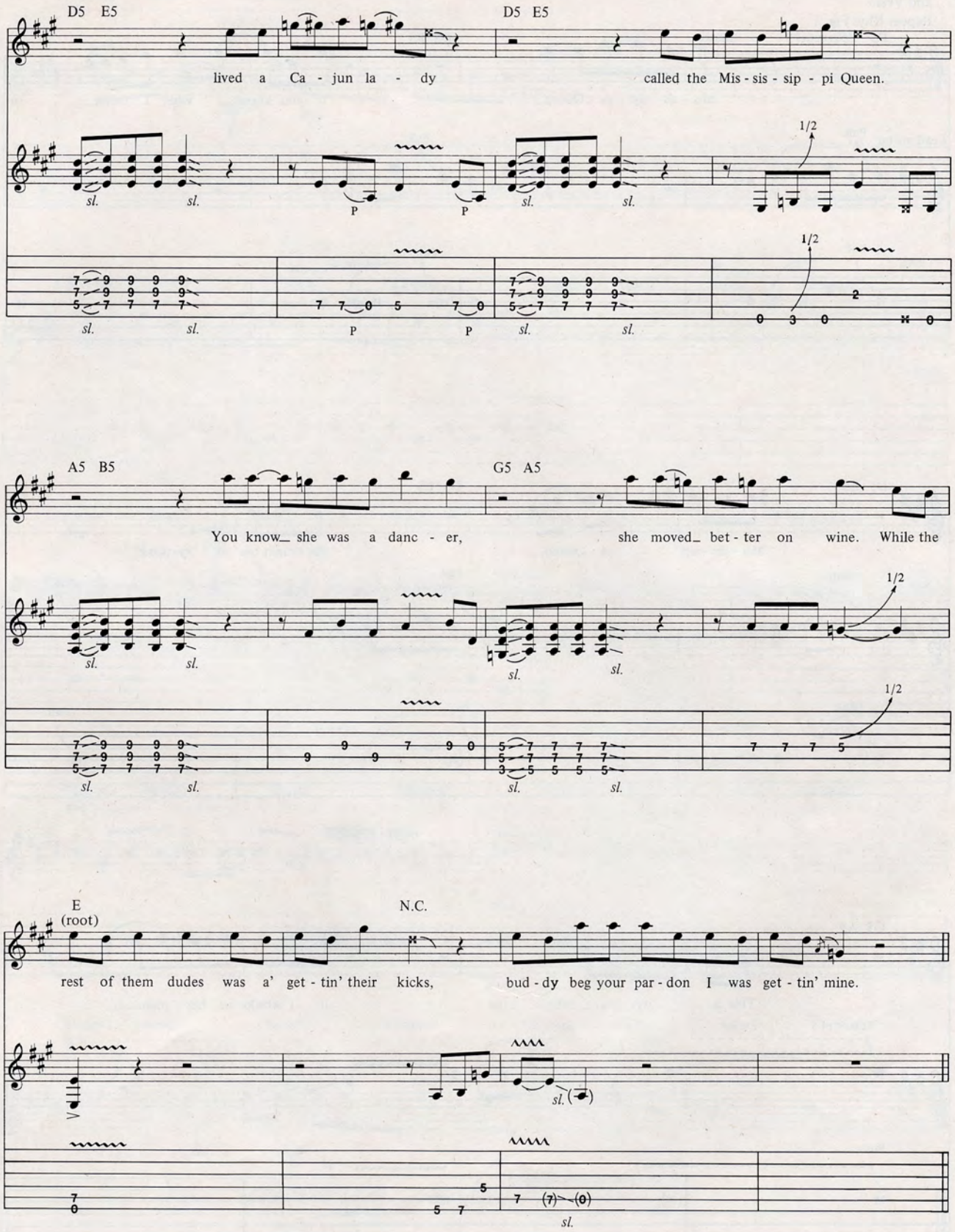

1st Verse
w/Riff B
D5 E5
D5 E5
Mis - sis - sip - pi Queen,
do you know what I mean?
Rhy. Fig. 1
1/2
all stgs.
D5 E5
D5 E5
Mis - sis - sip - pi Queen,
she taught me ev - 'ry - thing.
G5 A5
G5 A5
Way down a - round Vicks - burg,
a - round Lou - i - si - an - a way,
*Riff B
8va
*End of lead guitar line


D5 E5
lived a Ca - jun la - dy
D5 E5
called the Mis - sis - sip - pi Queen.
1/2
A5 B5
You know_ she was a danc - er,
G5 A5
she moved_ bet - ter on wine. While the
1/2
E
(root)
rest of them dudes was a' get - tin' their kicks,
N.C.
bud - dy beg your par - don I was get - tin' mine.

2nd Verse
Repeat Rhy. Fig. 1

D5 E5 D5 E5

Mis - sis - sip - pi Queen, if you know what I mean.

Lead guitar Full sl. Full sl.

Full sl. Full sl.

D5 E5 D5 E5

Mis - sis - sip - pi Queen, she taught me ev - 'ry-thing.

Full 1/2 sl. Full sl. Full

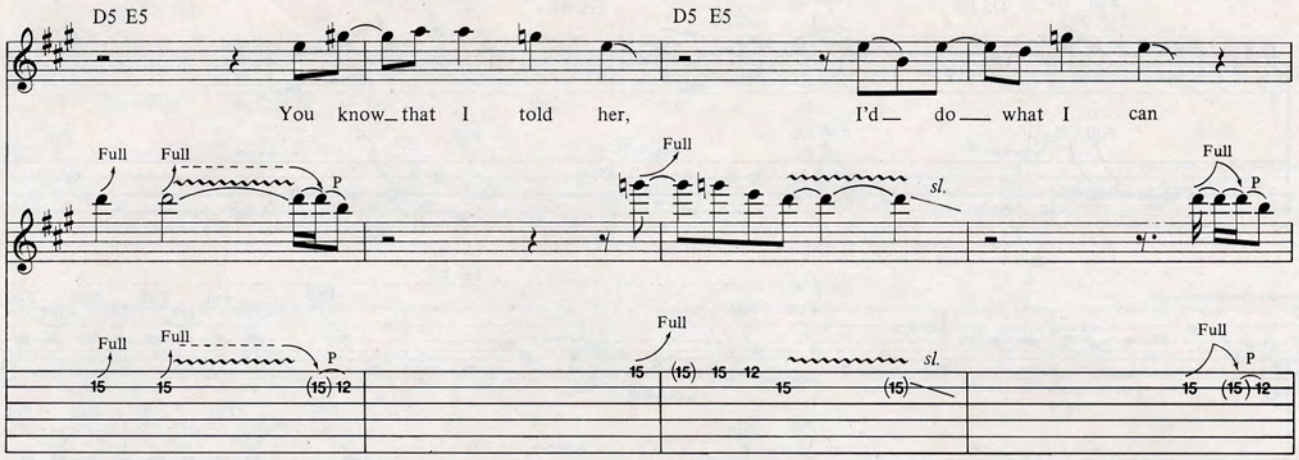
Full 1/2 sl. Full sl. Full

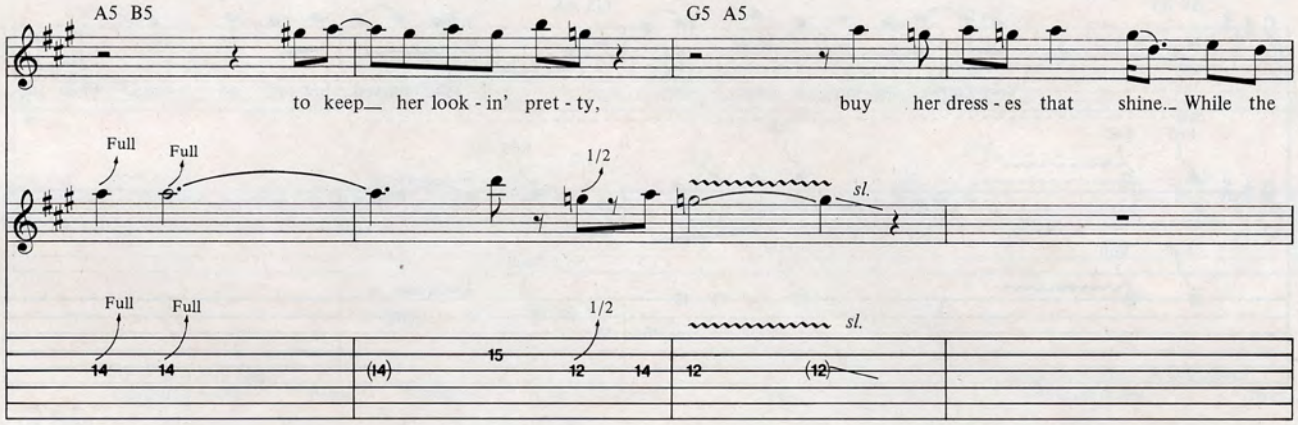
G5 A5 G5 A5

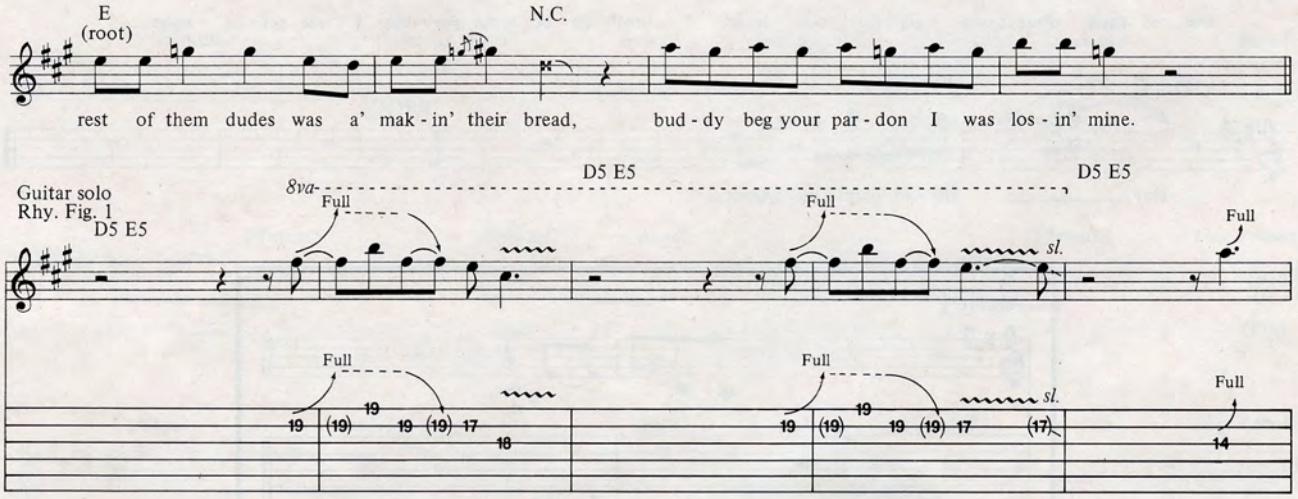
This la - dy she asked me if I would be her man.

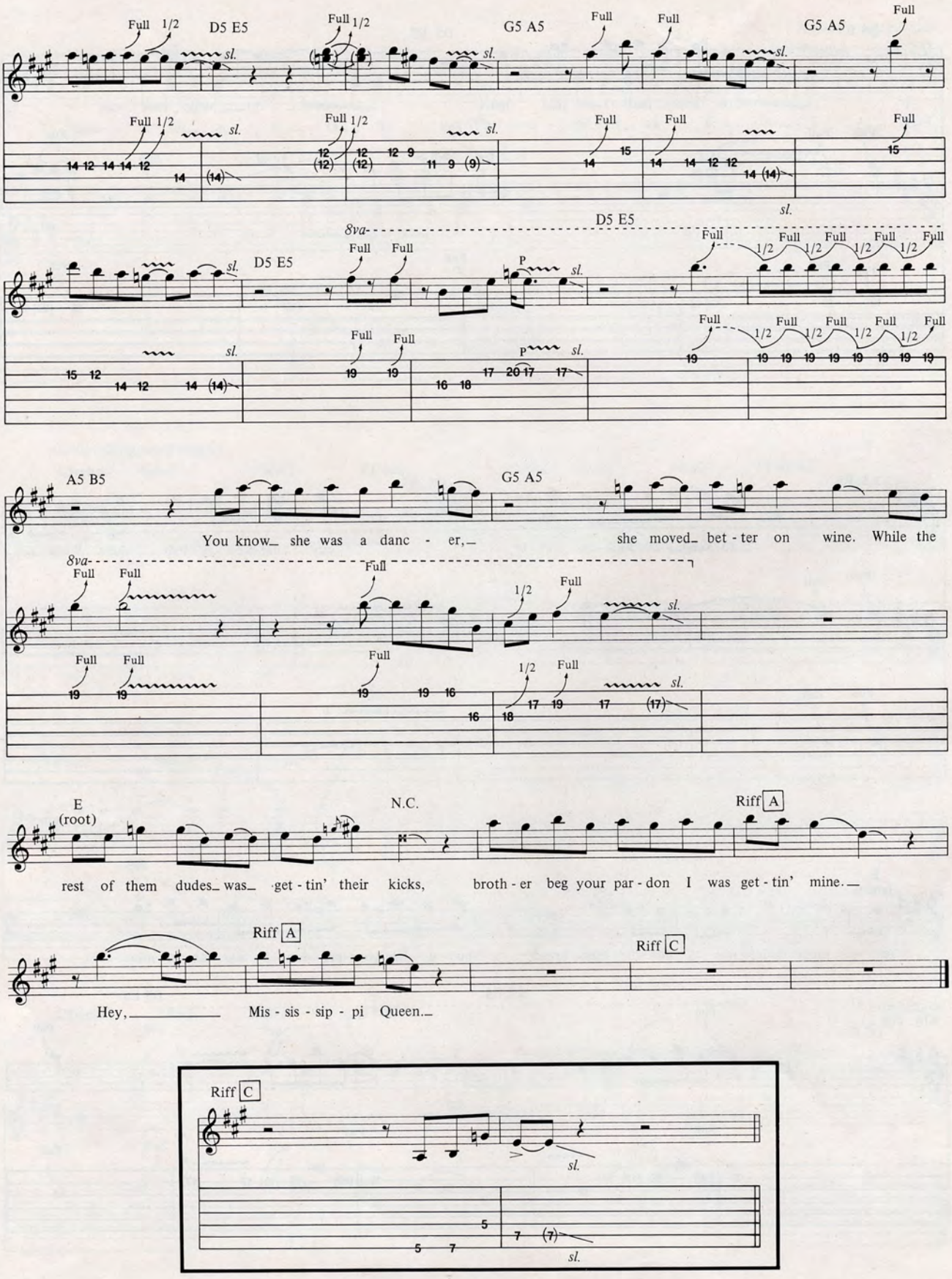
Full sl.

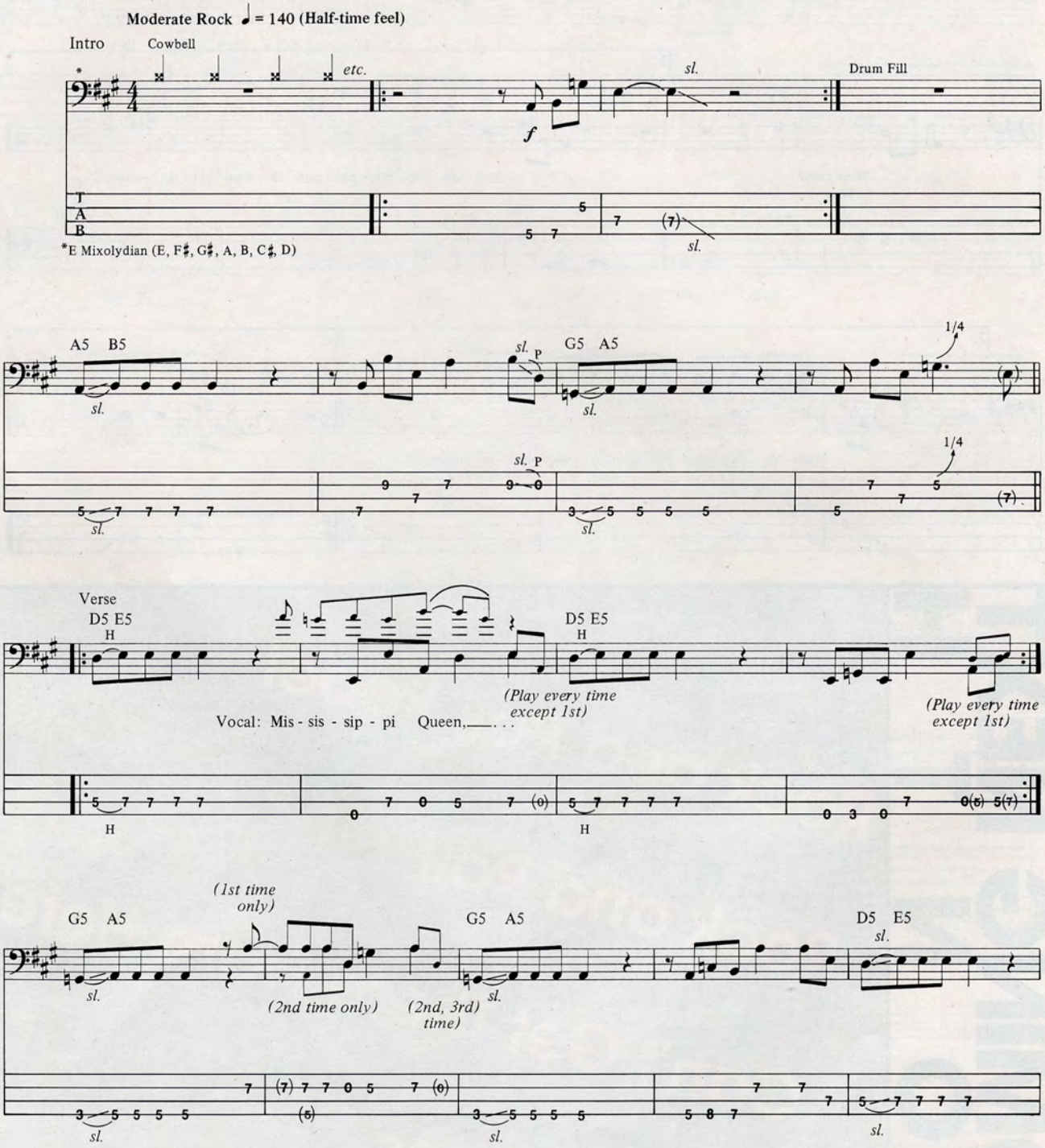
Full sl.


D5 E5
D5 E5
You know_ that I told her,
I'd_ do_ what I can
Full
Full
P
Full
sl.
Full
P
Full
Full
P
Full
sl.
Full
P

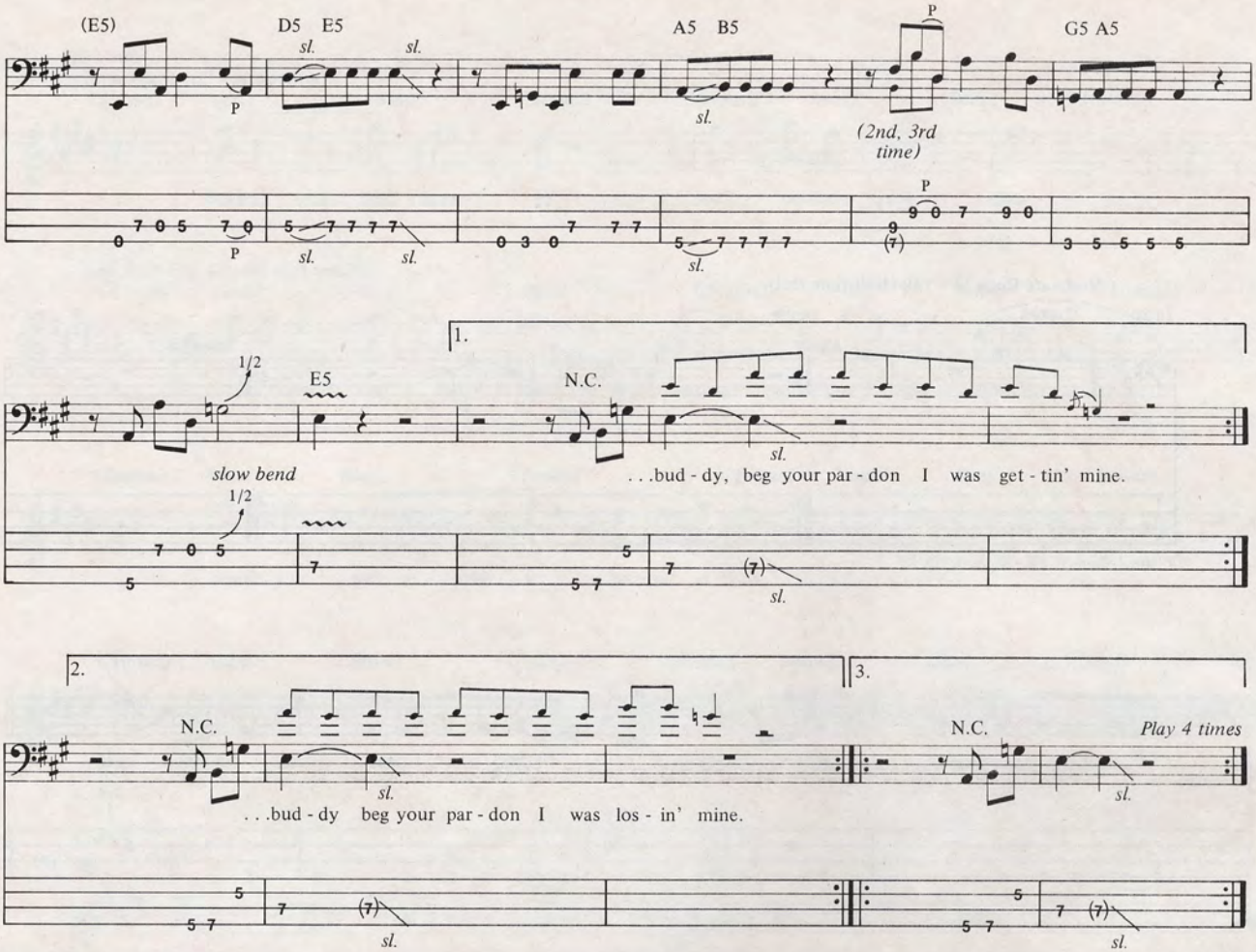

A5 B5
G5 A5
to keep_ her look - in' pret - ty,
buy her dress - es that shine._ While the
Full
Full
1/2
sl.
Full
Full
1/2
sl.


E
(root)
N.C.
rest of them dudes was a' mak - in' their bread,
bud - dy beg your par - don I was los - in' mine.
Guitar solo
Rhy. Fig. 1
D5 E5
8va
D5 E5
D5 E5
Full
Full
Full
sl.
Full
Full
Full
Full
sl.
Full


D5 E5
G5 A5
G5 A5
8va
D5 E5
A5 B5
G5 A5
You know_ she was a danc - er,_ she moved_ bet - ter on wine. While the
E
(root)
N.C.
Riff A
rest of them dudes_ was_ get - tin' their kicks, broth - er beg your par - don I was get - tin' mine._
Riff A
Riff C
Hey,_____ Mis - sis - sip - pi Queen._
Riff C


Moderate Rock ♩ = 140 (Half-time feel)
Intro
Cowbell
etc.
sl.
Drum Fill
f
*E Mixolydian (E, F♯, G♯, A, B, C♯, D)
A5 B5
G5 A5
1/4
Verse
D5 E5
H
(Play every time except 1st)
Vocal: Mis - sis - sip - pi Queen,___. . .
(1st time only)
(2nd time only)
(2nd, 3rd) time)

BASS LINE



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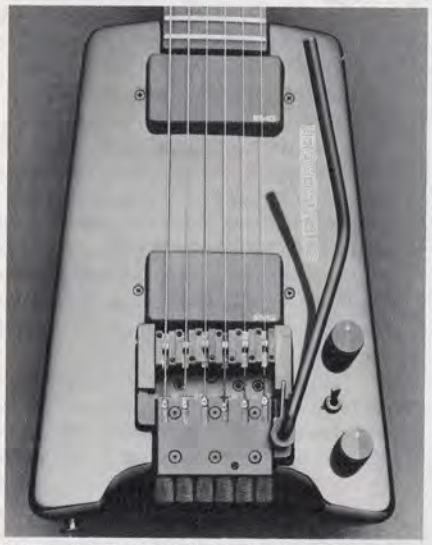

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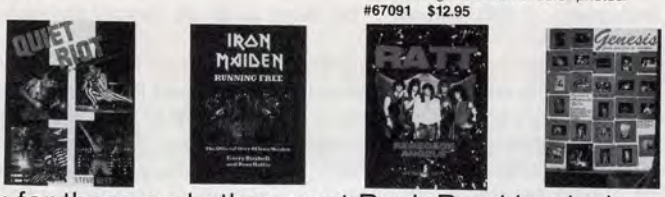

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SQUEEZE

Interview by Bruce Pollock

Having survived a critical climate that had them as the next Lennon & McCartney, then battling the depression of seeing their main Squeeze break up, the tuneful union that is Chris Difford & Glenn Tilbrook were subsequently hoisted to a level even more highbrow, when they were subjected to a theatrical production of their Lp, **East Side Story**. The way Tilbrook explained it, this was perhaps the severest test of all. "It was thoroughly nervewracking," he said, "moreso than actually performing, because you have all the nerves of playing, without the ability to do anything about it." Yet he was impressed enough to contemplate exploring further endeavors in this venue. "The thing is to be absolutely sure of the team you're working with."

Since he started working with partner Difford, when his former neighbor would deliver him lyrics, the songwriting process has remained the same for the composer of such contemporary gems as *Tempted*, *Black Coffee in Bed*, *Pulling Mussels from a Shell*, *In Quintessence* and *Another Nail in My Heart*. "I'm certainly amazed when I read how people write songs," he said, "but when you hear the songs, it works for them. Still, I don't think it would appeal to me to write a song like Paul McCartney wrote *Yesterday* and it was called *Scrambled Eggs*. I couldn't be that detached about a melody. There'd have to be some sort of emotional input for me."

Glenn spoke about these and other crucial changes, On Songwriting.

Our songwriting hasn't changed in approach since we first got together. All the influences that go into making our songs what they are are always changing, and that's what changes the style of song that comes out. But the way we write has always been the same. What happens is that Chris will give me 12 or 15 lyrics, and I don't really like reading them until I'm going to do something with them. So they'll sit in an envelope until I'm set up with my keyboards. I do most writing on keyboards, not on guitar. And then I'll look at the lyrics, and often the way I feel about the song initially is the most important impression, or the most inspirational time to start.

There are some cases (*Another Nail in My Heart*, for example) where the rhythm of his words struck me first and made more of an impression on me than the meaning of the lyrics, but usually I try to get to the heart of what the lyric is saying and interpret that in some way or another. Sometimes my music is opposite to his lyrics. Chris could be writing a song that's quite droll, so I sometimes like to approach it from a point of view musically which casts the lyric in a more optimistic frame of mind, which can make you think about the other side of what's being said. Music can suggest an awful lot about what you're saying, even if the words coming out, if written down, might mean something else.

Once Chris suggested a melody to me; in some songs he has a tune in mind when he writes, but he never tells me about it. After I write the tune, we'll discuss it. I may say, it would be nice to have a line here that we could repeat. Or, it would be nice to have an answering line, so we could have background vocals. I like the idea of songs with background vocals that comment on the lyrics.

I think the major difference in working with Squeeze and how we approached the **Difford & Tilbrook** album, was the input of the band. What ended up on **Difford & Tilbrook** was pretty much exactly what we wanted, without much input from everyone else. But with Squeeze the songs have always gone through quite a transformation from being a finished song to being an interpretation of a finished song, rather than a faithful rendering of how I heard it first.

DEMOS

I work with a four-track tape recorder; I don't want to do any more than that, because I'll start getting too involved. I like working with different bass lines to chords; that's always interesting to me. So I'll have a bass track and some keyboards and guitars, bounce that down and do some vocals. Up until the new album I'd always done full, comprehensive demos. What I did for this one, with the exception of a couple of quite complicated songs, was just to work with a drum machine, a guitar and a bass, a vocal, and no arrangement as such. I didn't delve into the arrangements too much, so that everyone could work on it from that stage, rather than me sitting at home working something out. That way the band was a lot less restricted. It was a lot less daunting for the band to work with than a complete arrangement which you then have to try and better. Sometimes in the past I'd say, here's a great demo. And the band would say, now what are we going to do with it?

In the **Difford & Tilbrook** album there's very little arranging done. In retrospect, some of the songs could have done with a little more thought rather than faithfully recording the songs. Something I think about songwriting now, having been involved in writing the songs and arranging them and then being in the band that plays them, is the importance of working with a producer. It's important to have someone who has not been involved with the project all the

while, and has got the ability to say, well, you've got two verses and a chorus here . . . how about the intro here again rather than just going to another verse. If you stand back from that sort of advice and can be dispassionate about it, it's often very helpful.

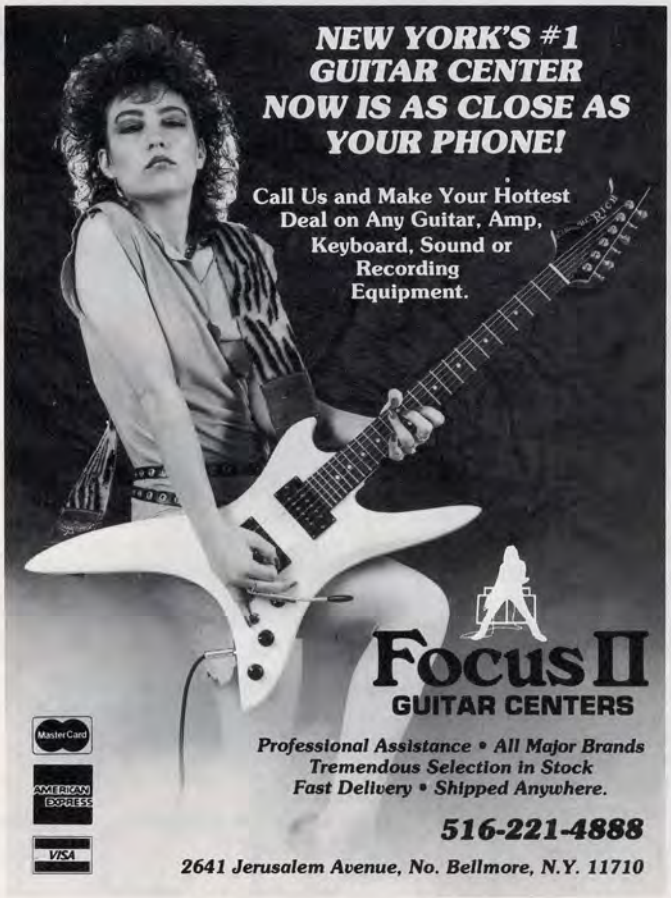
The two most successful producers we've worked with, Elvis Costello and Laurie Latham, who did the new album, have totally different ways of working. With Elvis, he'd basically have us arrange the songs ourselves and then he'd come down and make alterations in the rehearsal studio. Then we'd go into the studio and record them that way, mostly with us all playing together. With Laurie, he didn't want to go to rehearsals, and didn't want us to have the songs organized at all, so that we'd go into a studio, listen to the songs, then throw ideas around, get a structure worked out, and then work with everyone individually. In a way it was very inspiring to come in and hear a song totally transformed from the original idea. And then everyone has the chance, individually, to work on their parts, and come up with the best they possibly can do, which isn't the same as going in and doing it live, where you sort of have to do the best you can within a short space of time. There's a lot to be said for both approaches. I'd like to vary between them.

BLOCKS

For me songwriting is very much a discipline, and always has been. I don't work on the basis of waiting to be inspired. I work on the basis of, well, I'm going to write a song tomorrow. I say, I'm going to come up with an idea, no matter what. Obviously, that's very frustrating, because sometimes you just can't. But sometimes it's worth it to pursue something even if it's horrible, because something good can come out of it. My experience has taught me not to prejudge what I'm doing, and not to get upset if things don't seem to be turning out well, because things can always turn around. On every album Squeeze has ever done there's always been a song that's at least three or four years old that we've looked at again and seen possibilities that it didn't have before.

But I've still gone through periods when the lyrics pile up and I can't seem to find anything that works. The only way to get through it is just to persevere and not get daunted. But, having said that, there was a period where I got incredibly daunted, thinking, so this is it, that's all there is. It was around the time Squeeze were breaking up. I went through a block about playing, too, feeling scared of playing and having an incredible attack of stage nerves, where I never had them before. All it took was for me to write one song I was really proud of to think, well that's over. And then as soon as I relaxed, it was fine. The important thing to do, which I only did at the end of the period, is to face up to what you're going through rather than block it out. If you keep on telling yourself that everything's all right, then you're not going to get to the real root of the problem. Looking back on that time, I wasn't actually enjoying what I was doing anymore, yet I hadn't really taken the time to find out why or how it could be bettered.

After Squeeze broke up it was necessary for me to get out of being in a band for a while. During that time I went back to playing small bars just in order to rediscover for myself exactly why I was in music, which was to enjoy it. I enjoy playing other people's songs. I like getting sheet music and playing the chords or just listening to records and figuring out how they go. So now, having got a firm hold on what I enjoy, I don't ever want to find myself in a position of doing things I don't want to do, which means, really, keeping a tab on your business, making sure you don't tour too much, and making sure you enjoy writing and performing. Then it's all easy. ■



BASS SECRETS

TROUBLE SHOOTING

by Billy Sheehan

When a piece of gear (amp, mixer, etc.) breaks down for an unknown reason you need to troubleshoot to find the cause. Basically, you take an overview of the problem and break down the different functions of the different parts until you find the part that's not cooperating. This method can be applied to your playing as well. It is no secret that any move you do on your bass has components that are combined to create a sound. Here's an example. I use three fingers on my right hand (sometimes four and thumb) to pluck with, but it was difficult to make the three work smoothly together. I broke it down at the beginning to my hand's component moves. I found my index and ring fingers worked well together, my index and middle plucking together was no problem, but my middle and ring finger had trouble, so I plucked and practiced all day with just the combination that didn't work right. I fixed the "part," then when combining all three I noticed a big difference for the better.

If you're having a problem or know your weak areas, break it down and exercise in pieces. Troubleshoot and find out what part of the whole machine needs work. ■

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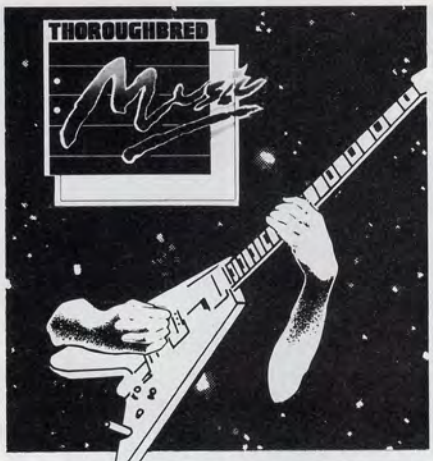

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"JUMPING STRINGS"

By Steve Vai

Next time you're playing and you feel as if you're in a rut, try jumping and skipping strings for different effects. For example:

1). Solo, and restrict yourself to playing on any two strings that are one string away from each other (high E and G, D and low E, etc.).

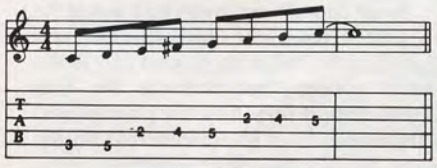
2). Try skipping two strings and restrict yourself to only two strings (the A string and the B string, etc.).

3). Try skipping three strings. Confine yourself to only the low E and the B strings, etc.).

Try doing one of these examples for ten full minutes without leaving the perimeters of the "rules". Then try it for a longer period. You will find yourself coming up with melodies and licks you may have never thought of otherwise. This is also a good exercise in concentration.

This technique works well with chords, too. Try constructing some using the same limitations. Now try playing your favorite chords this way.

Octave displacement is an interesting approach. It consists of changing the octaves of some of the notes in a familiar lick, then relearning it. Here's one example.



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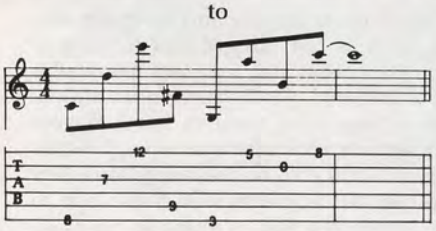
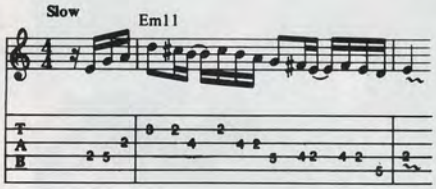


You can do this with your scales, too.



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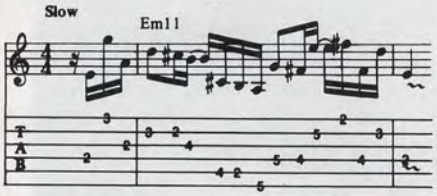

There are many variations you can experiment with. Write a couple of thousand of your own.

Another type of octave displacement consists of playing a lick of, say, three notes next to each other. Then do the same lick, but drop it or raise it an octave. Then try dropping it or raising it another octave.

Octave displacement can be used on chord forms, also. For example, play the notes D on the G string (19th fret), G on the B string (20th fret), A on the E string (17th fret). This outlines a G2 triad. Now take this whole voicing down an octave to D on the D string (12th fret), G on the G string (12th fret), and A on the B string (10th fret). You can even take it down another octave.

Do this with several of your favorite triads. String them together in different orders, record them with a drum machine and solo over them using the octave displacement and string jumping exercises outlined above. But most importantly, have fun. ■

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OPEN EARS

GUEST RECORDING

by Steve Morse

On my newest album, **Stand Up**, I invited some friends to do guest appearances on specific tracks. The question then became how do you get the most out of somebody you don't play with every day, in a limited amount of time? The main thing was to create a comfortable atmosphere. I try to create a mood that is not silly but not totally dead serious either. It's getting back to the idea that music is fun. Whoever comes in realizes the seriousness of the situation. They know there's a day or two, an afternoon or a couple of hours to get things done. They know it's serious. The key is to break the ice and make them feel like you're ready to experiment. Do you remember how you felt the first time you got up on stage versus the way you feel when everything is just right and you're jamming in your basement with the lights turned down? The mix I go for is somewhere inbetween those two extremes, trying to lean more toward the latter, if it can be done.

First we get in tune and try to get a sound before we work on anything. That way at any moment you can press the record button and not have a tuning problem. The bulk of all performances can be done with less pressure that way. One thing I always try to do is use a bunch of tracks. I almost never do a run through without recording it. Then once I've recorded one that's close I can always tell the person, hey we've got just about everything on tape already so let's try it this way or that way. I try to get a little more out of them by letting them know they can relax a bit, thinking that we've already got it down. But to get that first one I try to record it before they are really ready. People are psychologically more relaxed before they think, "This is it." At the same time you want to get those nice moments when you put a good musician under pressure. One time out of every ten there will be a great thing that happens. It's my job to keep those things and use them in conjunction with the relaxed performance. It's a mix and match situation, especially with the vocals. Sometimes you go back line by line or phrase by phrase. So I get a complete take before things get too heavy and then tell the person we've got it covered, let's fool around with a few ideas.

The whole thing is knowing when to quit, because you can push somebody too far. You never know if the first take is going to be the best. That's why I say always get the first take. After about ten takes you know if it's an uphill battle or not. In the case of Peter Frampton's guitar solo on *Stand Up*, he said, "That's it." It was one of his first takes. Just to be sure, we did another one, but by and large he was right. He really did nail it quickly. All we did was combine parts of his first and second take to get the song. Very few people will be as sure as he was.

Playing with Albert Lee again was both easier and harder. It was easier for this record because we knew each other better, so he was pretty comfortable with the whole thing. It was harder because he didn't have his amp there. He uses an open back Music Man. I didn't have that kind of amp around and we tried to get that sound for quite a while. Once we got the sound down it was pretty easy. He is one of those guys where you can keep every take. He is so used to being a session guy he won't play anything bad at any time.

Even though we were just going for his part I sat right next to him and played guitar. We both played inside the control room. That changes the way people play, if they feel the people next to them also have to concentrate on the music. It's not like they're sitting in the control room playing and everyone else in there is not; they're just looking at you play. That way you feel like you're in a fishbowl. That's the whole atmosphere you don't want to have. Players are already self-conscious enough when the red light goes on that everything they do can be caught forever. You want to try and forget that as much as possible. Stay tuned. ■

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Bass in the 80's

by T-Bone Wolk

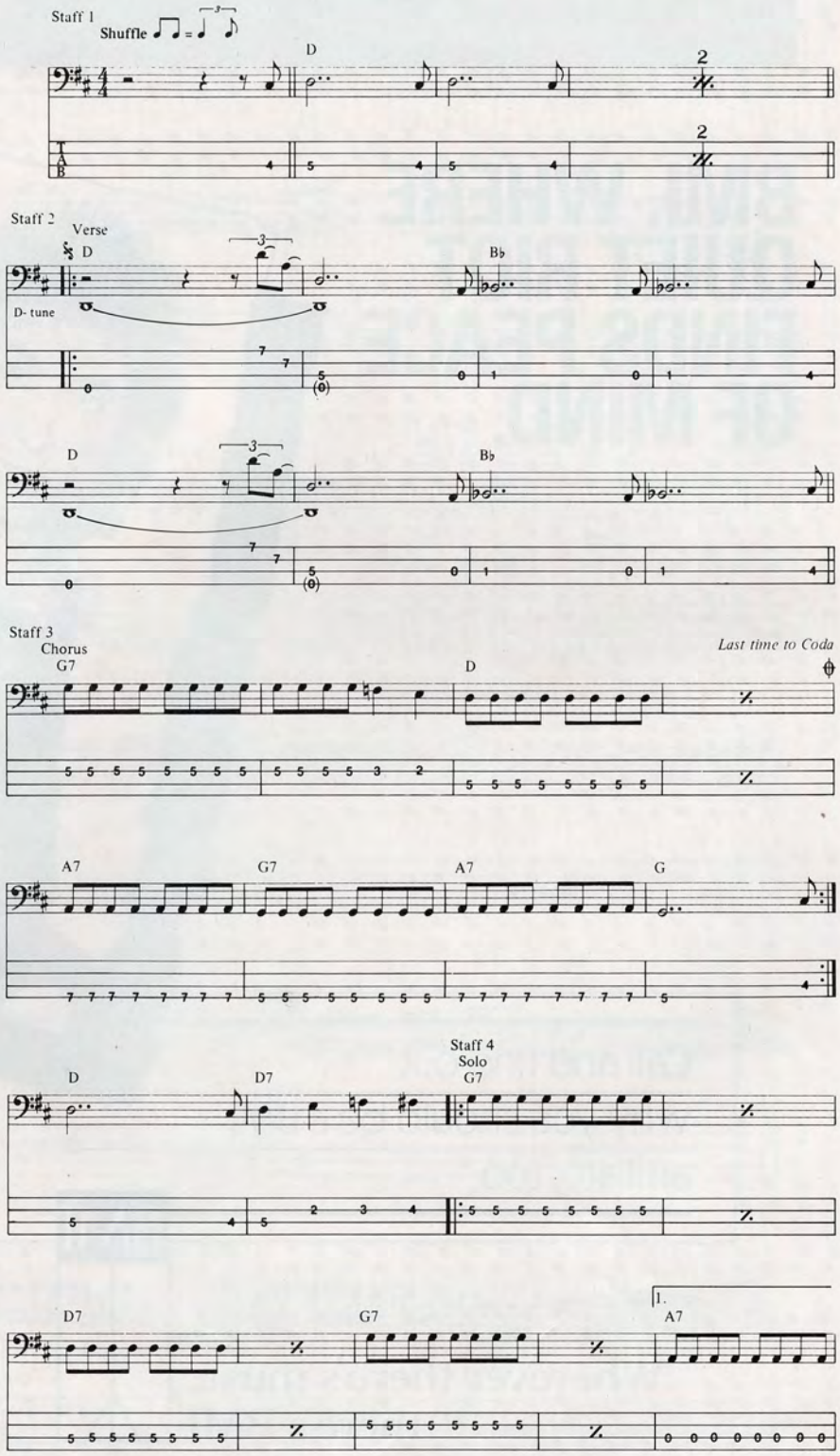
Just when I think I'm gettin too old for this crazy show biz thing, along comes some good ole' rock 'n' roll to shake my nerves and rattle my brain. So what if it's dressed up in bleached blonde hair, pseudo Kiss makeup and studded leather. Motley Crue's *Smokin' in the Boys Room* is one of the most honest rockin' tracks to hit radio and MTV this year. Sure it's just a remake of the 70's classic by Brownsville Station,

SMOKIN' IN THE BOYS ROOM

As recorded by Motley Crue

(From the album Theatre of Pain/Elektra 60418)

Words and music by
Cub Koda and Michael Lutz



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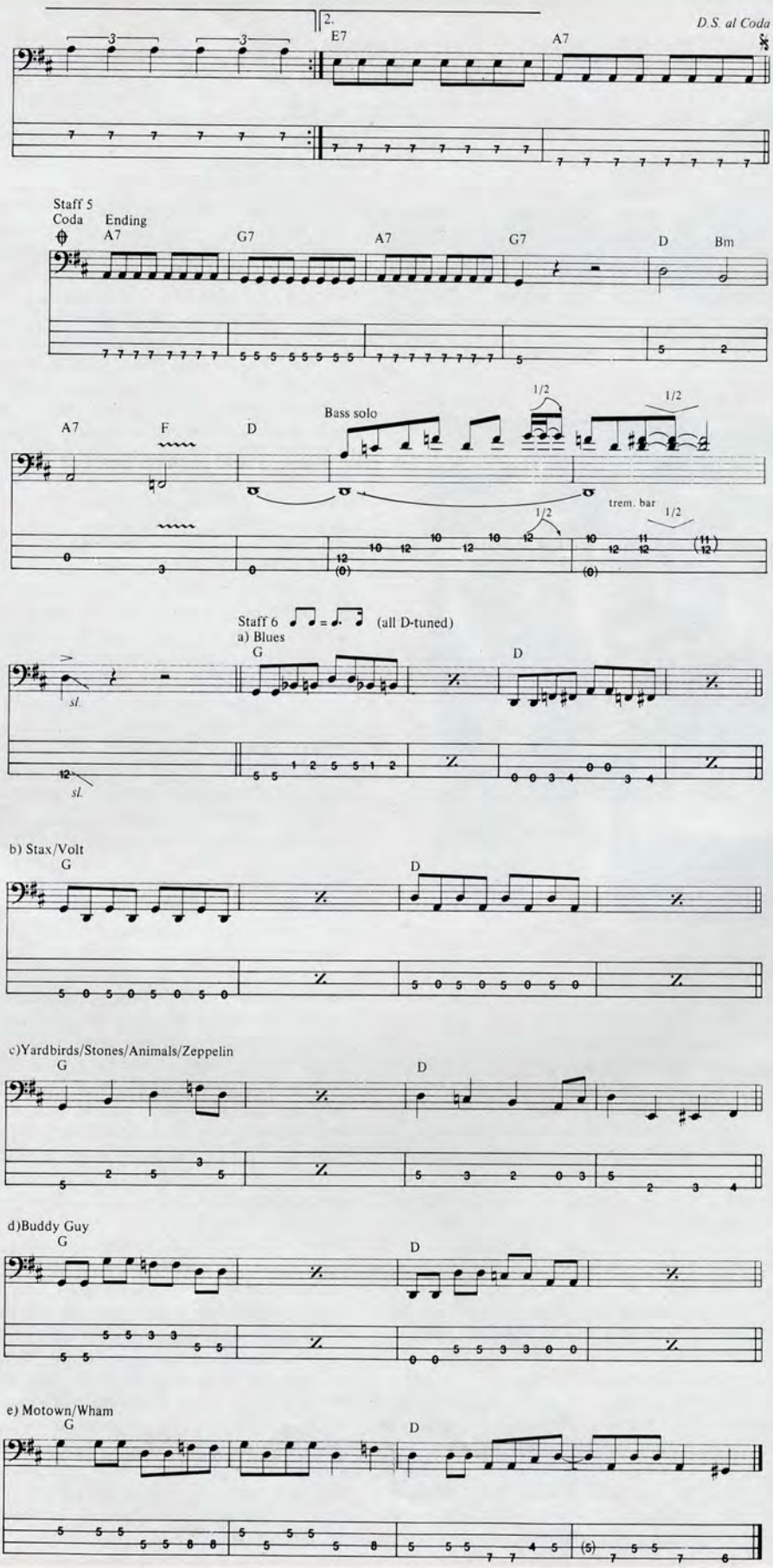

but so was the Beatles cover of Smokey Robinson's *You've Really Got a Hold on Me*, Peter Frampton's remake of Stevie Wonder's *Signed, Sealed, Delivered*, etc.

The Crue nail this blues-shuffle groove to the wall, with a great harmonica solo to boot, lyrics that would turn Eddie Cochran's head around, and a shuffle that would get a rise out of Mighty Joe Young, Elmore James, Jimmy Reed, Junior Wells and Buddy Guy, Clyde McPhatter and the Drifters, Otis Redding and even Elvis Presley.

The chart is so easy to run down I'm not even going to suggest fingerings. But note that Nikki Sixx has de-tuned his E string to D. This allows him the freedom to play that D-A-D arpeggio riff in staff 2 bar 1, while the D note still sustains. And how about that B♭ chord in the verse. No, no, no Brownsville Station didn't just invent that. It's been around forever in classical music, Gospel music and my favorite use in Carl Perkins' self penned classic *Honey Don't* (later sung by Ringo on **Beatles 65**) not to mention the James Bond theme from ***Goldfinger***!

In the chorus Nikki plays it straight by the book. Pump that one note and you can't go wrong. Don't mess with perfection. There is a little walk down in bar 2 to the I chord, and a little walk up to the IV chord for the solo. Dig the quarter note triplets that turn the solo section around and hey, how about that harp solo!

Staff 5 takes you from the ending out. In bar 5 there's some heavy power chords and a little bluesy bass riff from Nikki, ending with a whack on the tremolo bar. If ya got it, use it.

Staff 6 shows you some other examples of blues shuffle ideas, starting on the IV chord. Keep the E string tuned to D but remember all of your G notes on the E string will be played on the 5th fret, not the 3rd.

6A is a guitarish bass riff in the style of Mighty Joe Young and Jimmy "Big Boss Man" Reed, blues greats who dictated the bass riffs by incorporating them into their total rhythm guitar parts.

6B is in the Stax/Volt style; something Donald "Duck" Dunn might play with Otis Redding, Wilson Pickett or Eric Clapton.

6C is a British riff ala Paul Samwell Smith, Bill Wyman, Chas Chandler or John Paul Jones.

6D is a Chicago blues classic ala Buddy Guy's *Checkin' Up on My Baby*.

6E is more of a swing shuffle like Motown meets Wham.

So many thanks to the Crue for bringing that old time R&R back with such style and enthusiasm. See you on MTV. ■

rock climbing

By Jay Jay French

THE CLUB SCENE, PART ONE

When we broke in, the club circuit was very lucrative and competitive. There were a lot of bands doing it, so you could go every night to a club and see how your competition was doing, and you knew if you wanted the big money you had to do great Zeppelin, great Yes, great all the way through. There were good bands in those days; a band from New Jersey called Superheat was legendary. Mother, Flag & Country, Another Pretty Face, Godspeed—these were great club bands who could do better versions of the songs than the professional bands they copied could ever hope to. Because there was no room for mistakes. You learned your Zeppelin riffs down, your Aerosmith licks. You did it perfectly.

So we became this copy band and played our first gig, six nights for $900. At the end of those six nights we actually made a profit, because in those days gas was 32¢ a gallon; we stayed at a fleabag hotel for $30 a night, three guys in a room. Eventually we thought we'd do originals, and in three to six months we'd be superstars. The point is, when you go from your basement to a club, you think you've made it. When you go from a club to a manager, you think you've made it. When your manager tells you you're signing a record deal, you figure that's it; you know you've made it. At that point we had a manager; we had a lead singer who thought he was the greatest thing, and we believed it. Our manager had a brother-in-law who owned the concession stand at the Sunshine Inn in Asbury Park, so I figured all things were going perfectly.

We started in February 1973, and by June 1973, we'd gotten a gig at the Mad Hatter for the entire summer. That was a stamp of approval for us, official sanctioning from a shore club, because the Long Island shore was the place to play. This told us we were more than an okay band. And then in July we were told that we were going to open for Mott the Hoople in August at the Sunshine Inn. We thought, this is it. We rented a limo and we went and played.

A very interesting thing happened. The band that was second on the bill, a band called Focondra, was managed by the owner of the Sunshine Inn. They were in their mid-twenties; we were in our early twenties. So they represented the next realistic level for us to look up to. Mott was this big thing, looming large, but we looked at Focondra, at their platform shoes. We saw their amplifiers and their road crew. And they walked into our dressing room at the Sunshine Inn and they said, guys, you'll get booed off stage tonight, but don't worry; it happens to the best of us.

The Sunshine Inn was a truck warehouse. It was 110 degrees inside. We were terrified. And these guys came in to give us a pep talk. Don't worry if you get booed off, they said, you'll survive it. You'll have another chance. So we went onstage, and not only did we not get booed off, we got two encores. It was incredible. I don't know how good we could have been—we did one or two cover songs; we had a Bowie medley. And we walked offstage with the crowd ringing in our ears, figuring, This is it. And Focondra got booed off after their third song! I mean, that was a rite of passage for me. Then Mott came on, and they were just devastating, a whole other level. But we thought we were going to get signed.

That was Saturday night; on Sunday we were back in the Hamptons, playing to ten drunks at the bar. We were the most depressed we'd ever been. We really thought we were going to go in four months and become superstars, and here was the day after—no record deal, and we were playing in front of ten drunks who wouldn't care if we lived or died. We had the realization then that it was going to take a long time. We recuperated from that, and spent the next year and a half trying to make it before we broke up.

I think if our manager had said to us, guys, this is a great opening slot, but that's all it is; don't take it for any more than it is, we might have dealt better with it. But if you're led to believe that it's two steps away from nirvana, that's when you really get depressed. It obviously takes a toll on everyone when things don't go right, but it's how you respond that tells the story. Of the five guys in that band, I'm the only one who continued. ■

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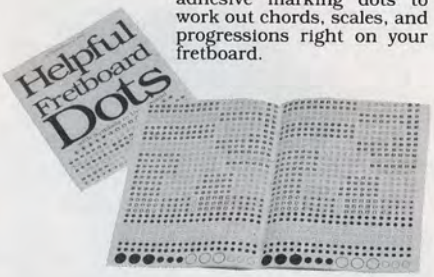

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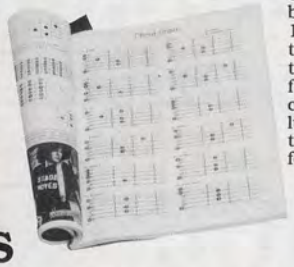

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guitar in the 80s

RHYTHM GUITAR

By Andy Aledort

One of the most important aspects of playing the guitar is also one of the most neglected, rhythm playing. Granted, it's a lot of fun to watch the speedometer on your left hand pin out at 90 mph, but this does not a supportive and versatile musician make. Learning to be a solid rhythm player is equally if not more difficult than becoming a good soloist. One reason for this is that it's not as much fun sitting around practicing rhythm parts all day when you could be soloing your brains out. It can seem tedious and boring. But once you realize the importance of playing rhythm you will find the beauty inherent in creating a solid part, using rhythmic accentuations, chord variations, moving bass lines, single-note fill-in lines, double stops, voice leading, and most importantly, learning to control the dynamics of a tune.

We'll use for our basis of study a typical 12-bar blues shuffle in E. See Staff 1. "Shuffle-feel" means to play straight eighths, like eighth-note triplets, with

Staff 1

Shuffle feel ♩= 108 (♫ = ♩♪)

E(7) A(7) E(7) etc. (muted)

*E Mixolydian (E, F♯, G♯, A, B, C♯, D, E)

A(7)

E(7) B(7)

A(7) E(7) B7 all stgs.

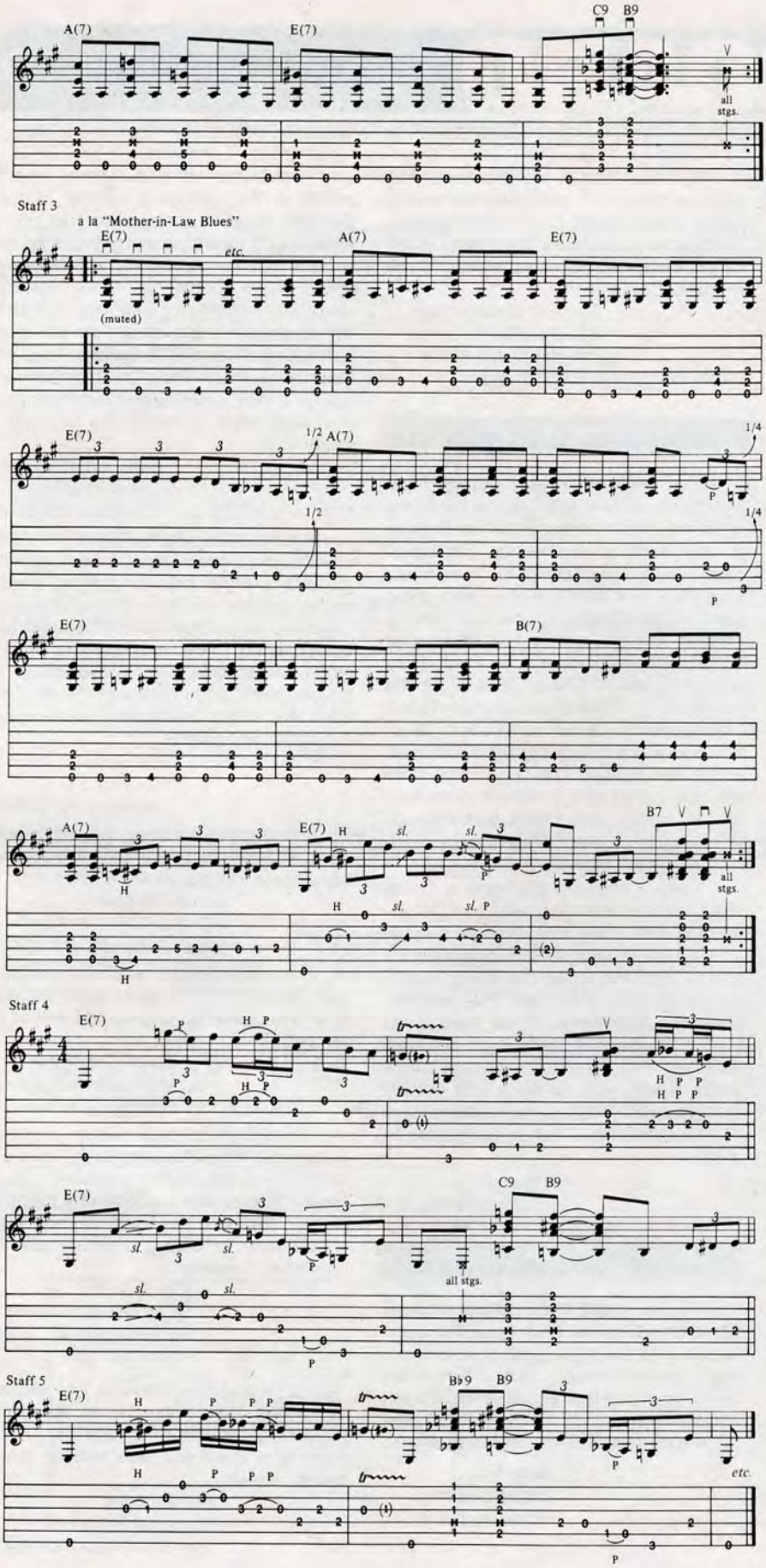
Staff 2

a la "You're So Fine"

E(7) A(7) E(7) etc. (muted)

E(7) A(7)

E(7)



the first accent worth two eighths of the triplet. For each downbeat (quarter note), count, "*1*-2-3," like a waltz; each group of three is an eighth-note triplet and looks like this: . Now make the first two eighth notes a quarter note, creating this figure: . This "shuffle" feel is the basis for many classic tunes, such as *Statesboro Blues*, by the Allman Brothers (see Dec. '85 **GUITAR**), *Freeway Jam* by Jeff Beck (Feb. '84 **GUITAR**), *Further on Up the Road*, by Eric Clapton, and countless old and new blues recorded by Johnny Winter and Stevie Ray Vaughan, among others.

Let's take this basic rhythm part and build on it using double-stops. See Staff 2. This figure is much like the one used on the blues classic, *You're So Fine*, as recorded by Little Walter. Notice on the B(7) chord there is no root note to hit alternately with the double-stops; this is because there is no "natural" way to do it without finger-picking and using some extraneous motion. Either hit the open A string completely muted or allow it to ring slightly; it may sound funny to play a B chord with an A bass, but this is not that uncommon (*Dallas*, by Johnny Winter, *She's Tough*, by the Fabulous Thunderbirds, etc.).

In the next example, let's combine double-stops with a more interesting bass line and some single-note riffs, filling out the rhythm part. See Staff 3. This example is similar to the rhythm guitar on *Mother-in-Law Blues* and *Walkin' by Myself*, as recorded by Johnny Winter.

Staff 4 features two riffs in the Stevie Ray Vaughan tradition which can be used in place of the last two bars of the previous rhythm part.

Just because the basic feel of the tune is a shuffle doesn't mean you can't play sixteenth notes if you want to; Staff 5 illustrates a nice riff you can build on and experiment with.

The most important thing to remember when adding these single-note riffs to the rhythm part is that they too should be rhythmically solid, and wind up in a logical place to set up the next chord. Don't sacrifice the power of the downbeat to a new chord to accommodate some crazy riff, especially if you're backing up a vocal part. You've got to be right in there with the drums and bass, groovin' and movin' the song forward. If I have anything in common with Miles Davis, it's that I like to stand right next to the drums, feeling the rhythm as solid as possible. So get out your Johnny Winter and Stevie Ray Vaughan records, as well as a metronome, and start "prakatin."

If you have any questions regarding the music in this column, as well as any music in the magazine, contact me c/o **GUITAR**.

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70s influence progressive/hard rock band in need of bassist and drummer. One or two year's experience—age 14-16. Backup vocals preferred, but not a must. Male or female. Favorite bands include Led Zeppelin, Yes and Pink Floyd. People in local area please call immediately.

David Vance
9535 S.W. Washington St.
Portland, OR 97225
(503) 292-3470

19-year-old female guitarist, playing for 1½ years, would like to correspond with other musicians or non-musicians male or female, who enjoy all types of music from rock to heavy metal.

Andrea Roberts
246 Callingwood Place
Edmonton, Alberta
Canada T5T-2C6

Hard-working young vocalist looking for loud, powerful, aggressive band heading in the right direction. Must possess positive & professional attitude and the determination to make it to the top. I'm currently living in the Atlanta area, but hope to relocate to Canada or California in the near future. Wherever you're based, if you meet my qualifications, please send tape, photo and a bit of info about your band to:

Gypsy D'Angelo
675 Huckaby Road
Brooks, GA 30205

FEMALE ROCK MUSICIAN'S REFERRAL SERVICE needs talented young ladies to send tapes, photos and resumes as soon as possible for placement in all-girl rock band based in Las Vegas and Los Angeles. Contact:

Stardust Management
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Las Vegas, NV 89170
(702) 736-8534

REGIONAL REPORTS

This regional report comes from Minnesota, otherwise known as the home of Prince. I write this because I feel that out of any band in Minnesota, Obsession deserves the most credit for their many hard years as a bar band. Five years ago a band called Combat Zone was playing various schools and a few other gigs around Minneapolis and St. Paul. They played covers of Cheap Trick, Zeppelin and Queen that were exceptionally good. The band broke up but were back together in a few months, looking for a frontman and a new bassist. The band came onto the club circuit as a five-piece, with Neal Sundet, vocals; Jeff Loven, guitar; Brynn Arens, guitar; Greg Eidem, bass and vocals; and Todd McNurlin, drums.

Today's lineup is the same as it was five years ago, but the overall band is better than ever. Their set is 90-95% original songs that are unbelievable. They've done a video of *If the Good Die Young*, and a 45-minute video of their set. This past year they won Minnesota Music Awards for best heavy metal band and vocalist. Together they send off a magnetic aura which draws you to them and silently obsesses you. What else can I say except that I love them and they're too golden to miss.

Nancy
Golden Valley, MN

ETC.

Intense metal freak putting a Metal Scrapbook together. I'd like pix of you and friendz, your axe, your band, or send drawings, studio/music store business cards, your own top ten metal albums list, concert flyers, ticket stubs (I've got over 70). Anything unusual or interesting. Thanx.

Bugs Bravo
224 Clinton Ave.
Roseville, CA 95678

Thank you for printing my recent article in the callboard section of the October issue. The response was overwhelming. I have had many inquiries on my skill of guitar playing (as well as many return letters comparing me to Yngwie); also many requests for auditions. I haven't signed any contracts yet, as I am still contemplating all available options. I would also like to thank Troy Orvin of Sumter, SC, for a truly inspiring and moving letter. And to all who corresponded with me... thank you!

Larry J. Laballister
P.O. Box 1065
Brighton, MI 48116

I have been playing guitar for nine months and I need help. Can any expert guitarist give me help on playing leads, scales and bar chords? Although I'm in a band and very advanced for the time I've been playing, I need to seek extra knowledge. I would also like to convey ideas to anyone interested in Randy Rhoads, Edward Van Halen, Beethoven, Ace Frehley or Yngwie Malmsteen.

Joe Serin
P.O. Box 347
Hamburg. NJ 07419

Would like to correspond with metal guitarists who are into Van Halen and Rhoads for trading licks and ideas.

Aaron Tremper
P.O. Box 311
South Fallsburg, NY 12779

I'm a 15-year-old beginner/intermediate guitarist who is looking for helpful hints and advise on playing (as well as a pen pal).

Karen Olejniczak
18050 Oakwood Ave.
Lansing, IL 60438

Does anyone know how to play the entire opening to the song *Mean Street* off Van Halen's **Fair Warning** album? I have been trying to play it for several months with no luck and can't find anyone who knows how to play it. I would greatly appreciate any help.

David Salter
2024 Shagbark Road
Birmingham, AL 35244
(205) 987-2226

I'll trade articles, pin-ups, info, etc. on Crue, Ratt, Sister, Van Halen, Kiss and Maiden for anything on actress Tanya Roberts of ***Sheena***. I have tons on other bands as well.

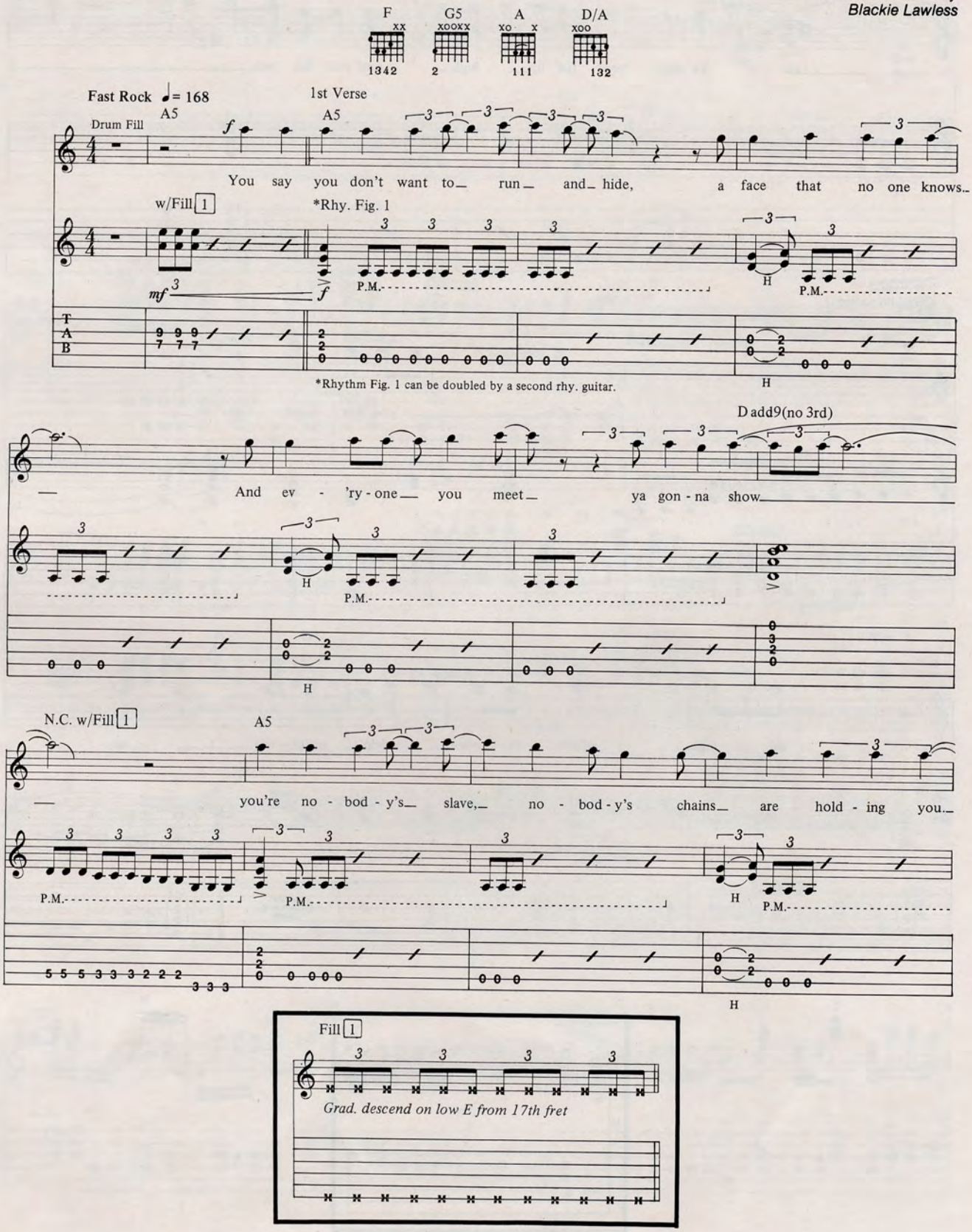
Lee Migliore
13 Laurel Place
New Brunswick, NJ 08901

TABLATURE EXPLANATION SEE PAGE 68

I WANNA BE SOMEBODY

As recorded by W.A.S.P.
(From the album W.A.S.P./Capitol ST 12343)

Words and music by
Blackie Lawless



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(A5) Dadd9(no 3rd)

Ya hold your fist up high, and rule the zoo.

H P.M.

[Dadd9(no 3rd)] F G5 A

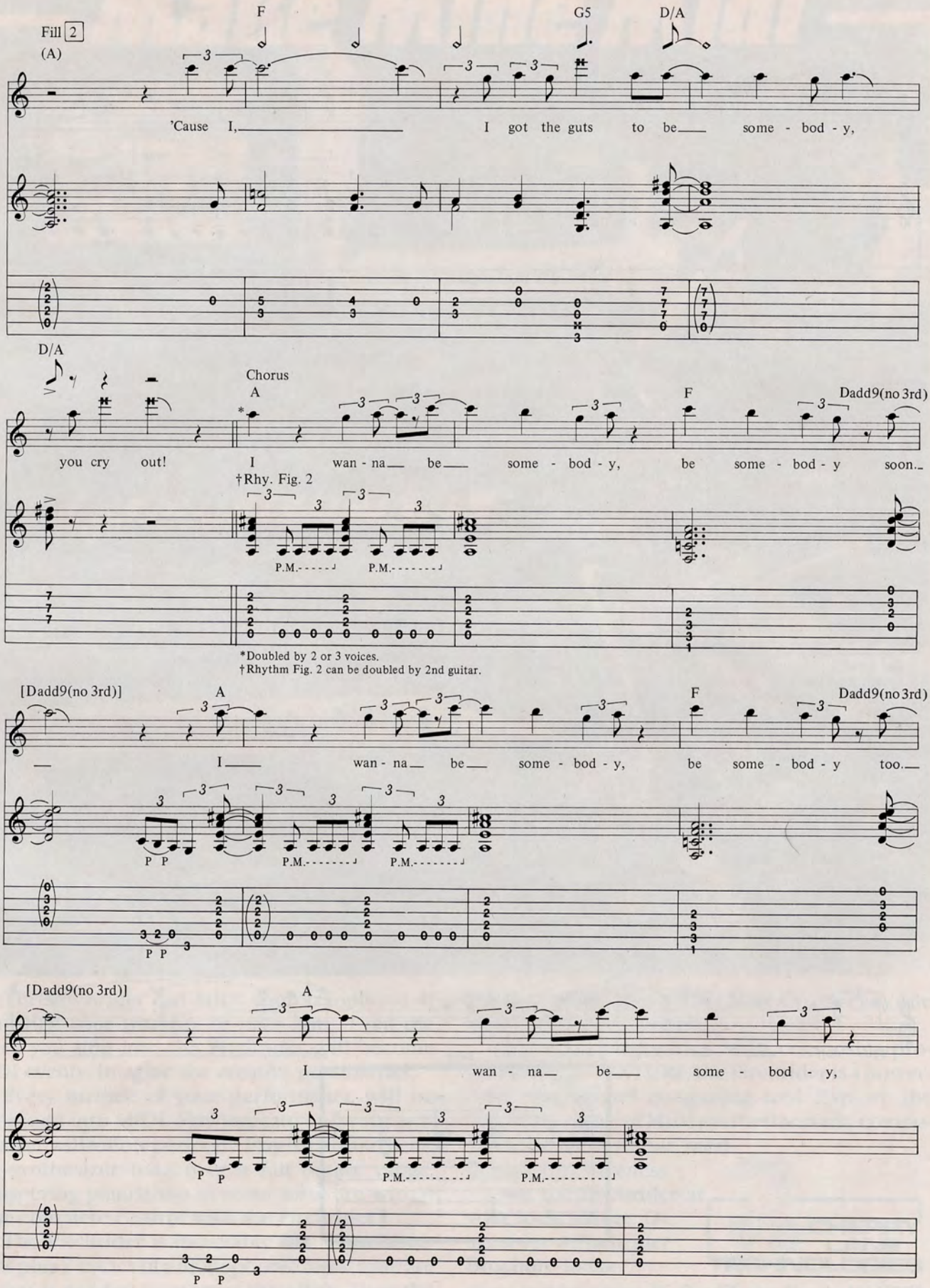
Oh, you just got to be

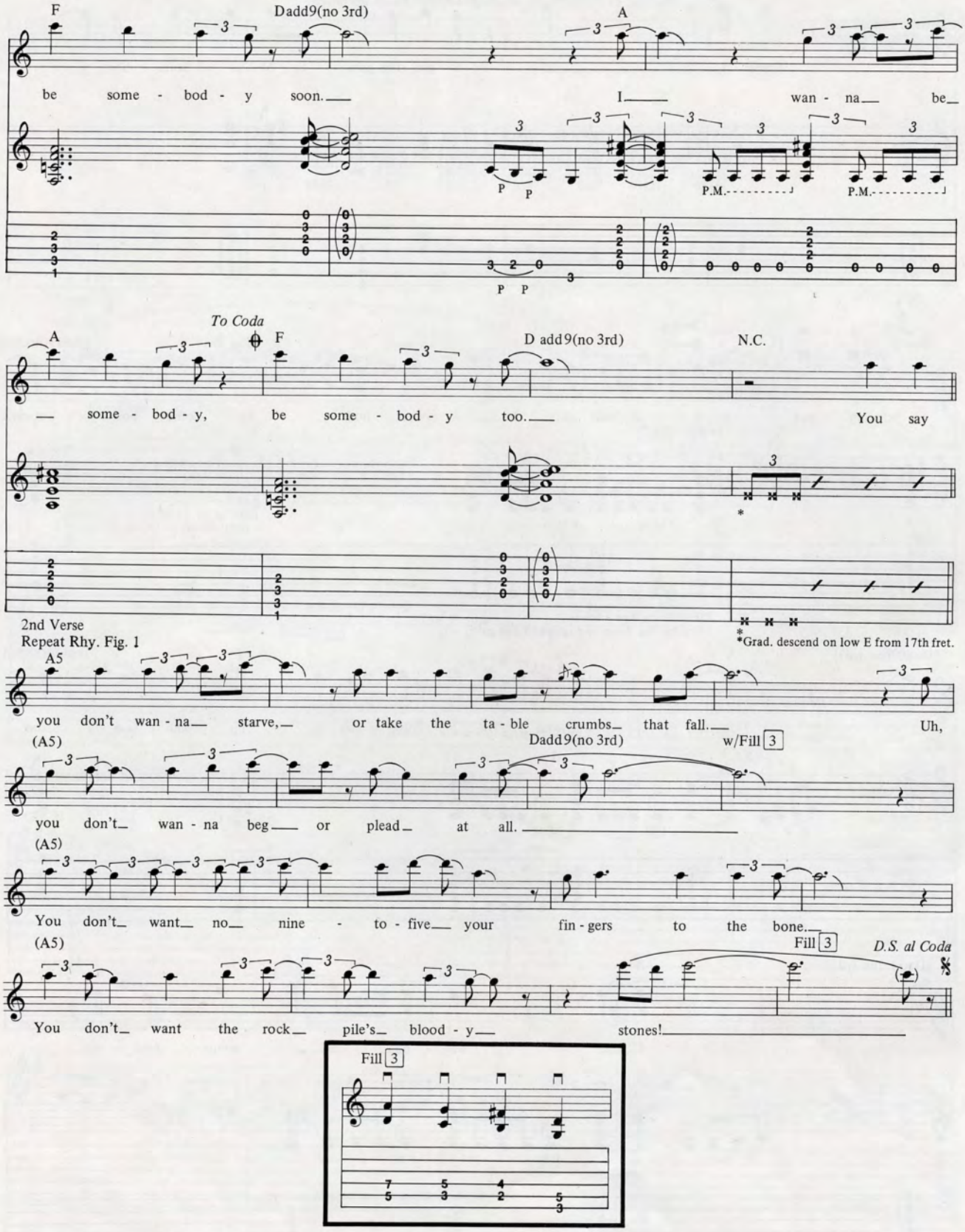
P.M.

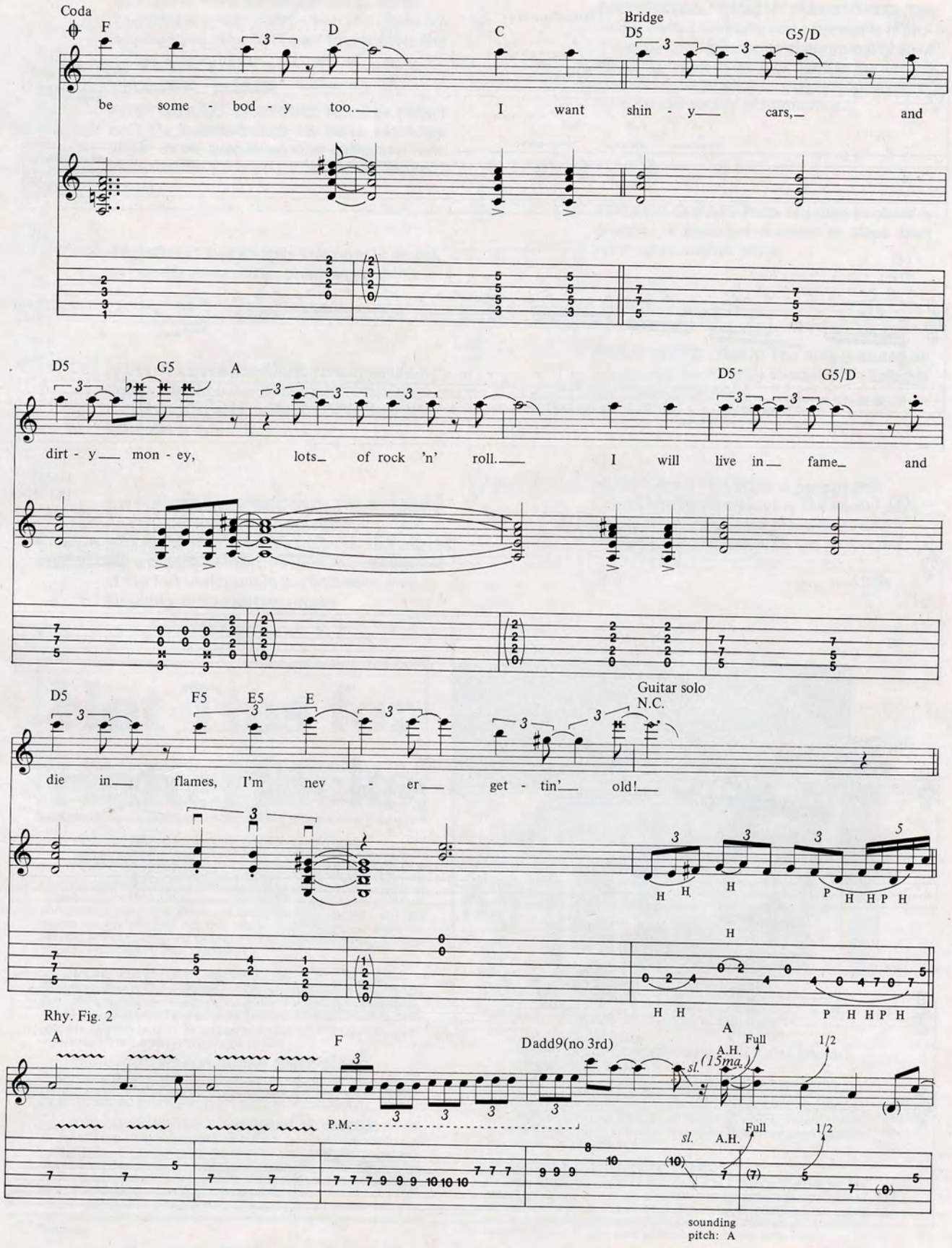
A w/Fill 2 F G5 A

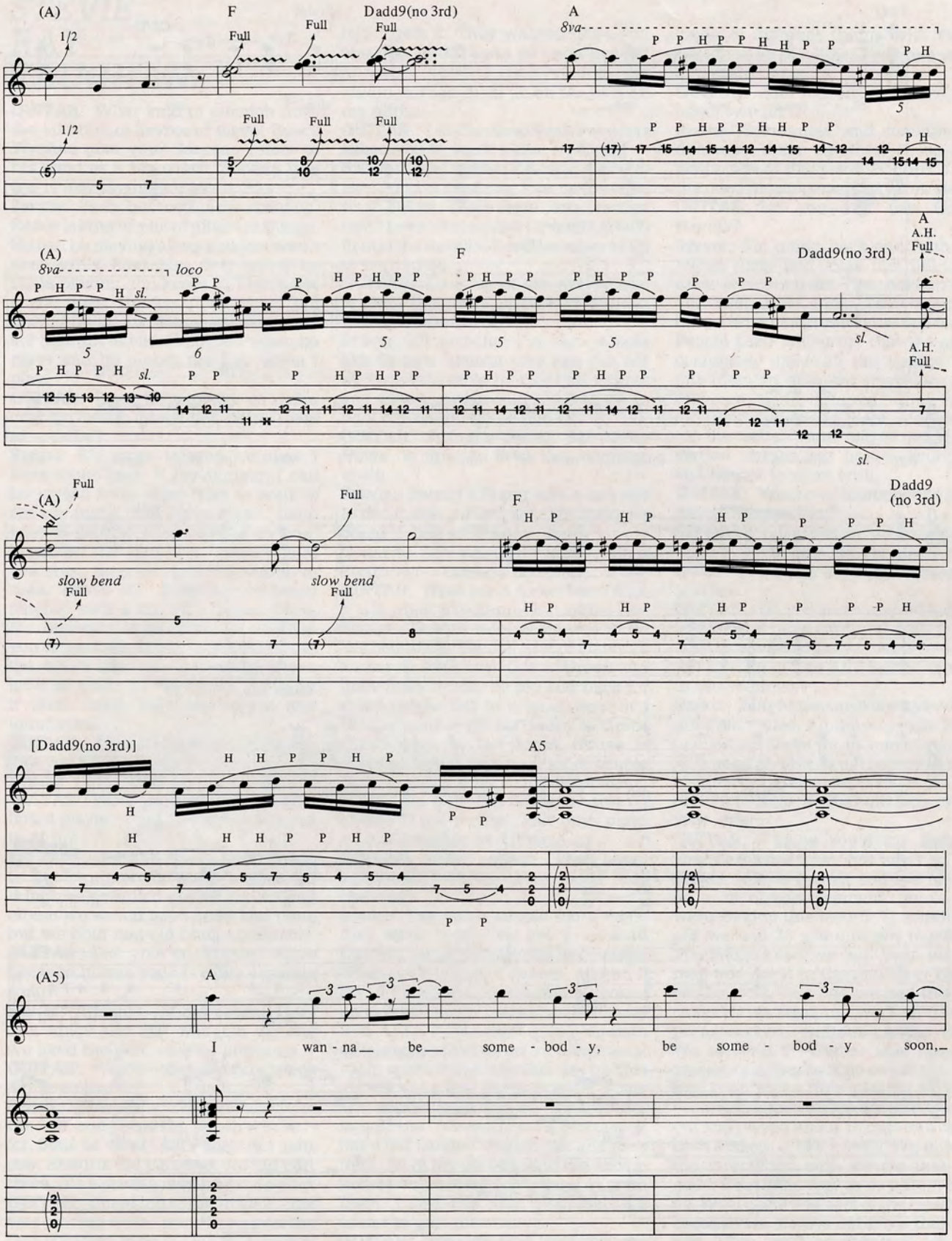
up high, where the whole world's watch - ing me.

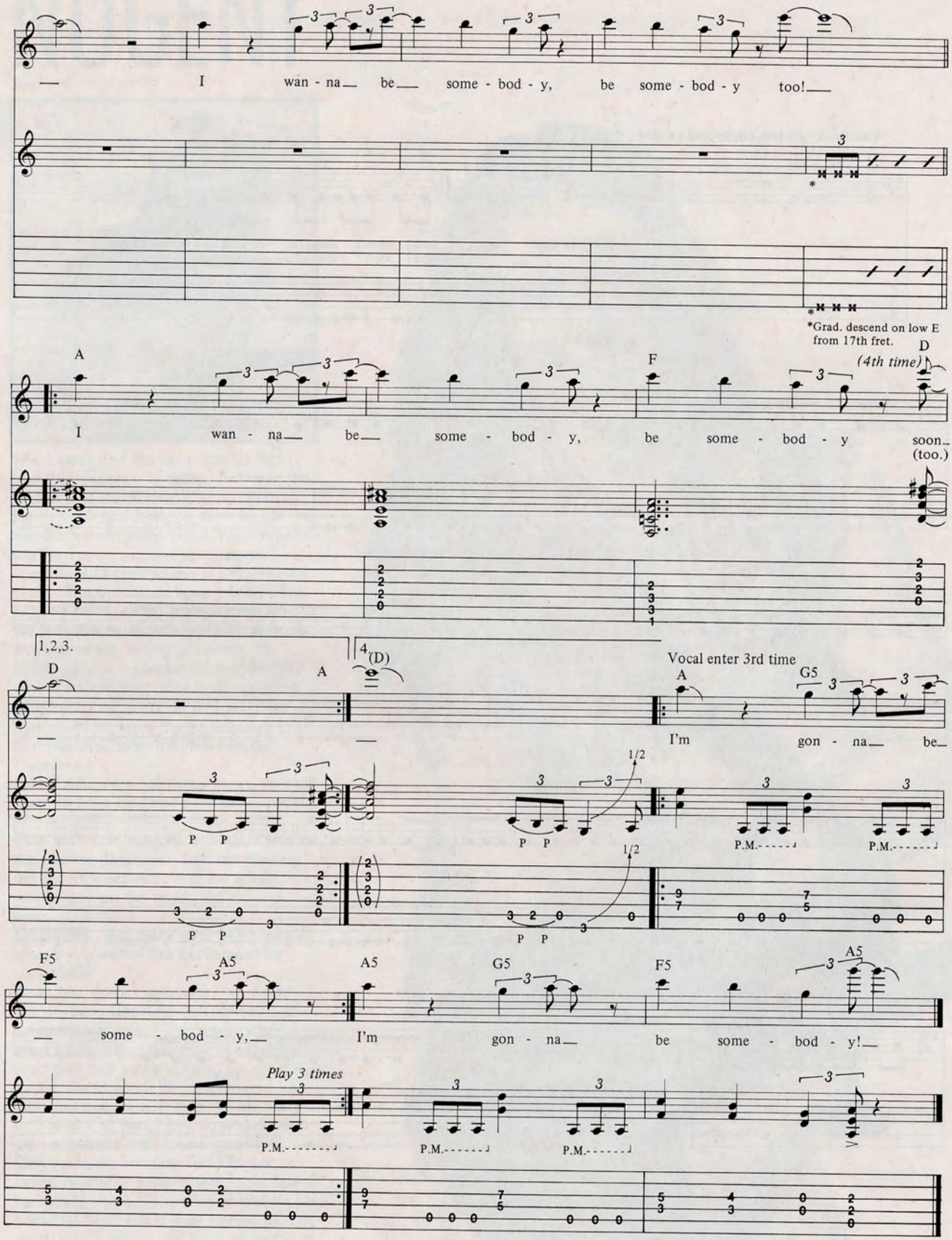
Fill 2


Fill 2
(A)
F
G5
D/A
'Cause I, I got the guts to be some - bod - y,
D/A
Chorus
A
F
Dadd9(no 3rd)
you cry out! I wan - na be some - bod - y, be some - bod - y soon.
†Rhy. Fig. 2
P.M.
P.M.
*Doubled by 2 or 3 voices.
†Rhythm Fig. 2 can be doubled by 2nd guitar.
[Dadd9(no 3rd)]
A
F
Dadd9(no 3rd)
I wan - na be some - bod - y, be some - bod - y too.
P P
P.M.
P.M.
P P
[Dadd9(no 3rd)]
A
I wan - na be some - bod - y,
P P
P.M.
P.M.
P P

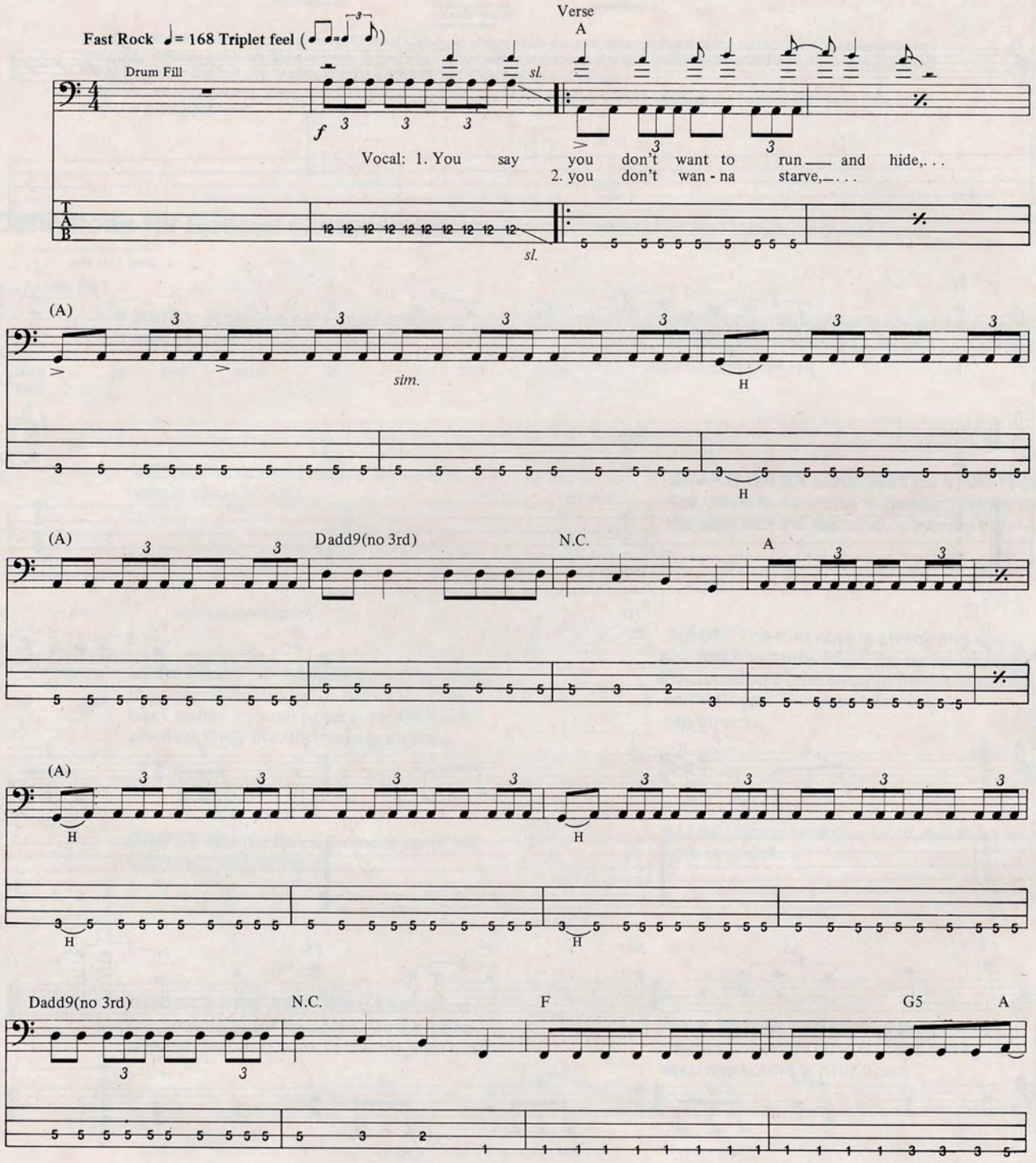

F
Dadd9(no 3rd)
A
be some - bod - y soon.
I wan - na be
P P
P.M.
P.M.
To Coda
A
F
D add9(no 3rd)
N.C.
some - bod - y, be some - bod - y too.
You say
2nd Verse
Repeat Rhy. Fig. 1
*Grad. descend on low E from 17th fret.
A5
you don't wan - na starve, or take the ta - ble crumbs that fall.
Uh,
(A5)
Dadd9(no 3rd)
w/Fill 3
you don't wan - na beg or plead at all.
(A5)
You don't want no nine - to - five your fin - gers to the bone.
(A5)
Fill 3
D.S. al Coda
You don't want the rock pile's blood - y stones!
Fill 3

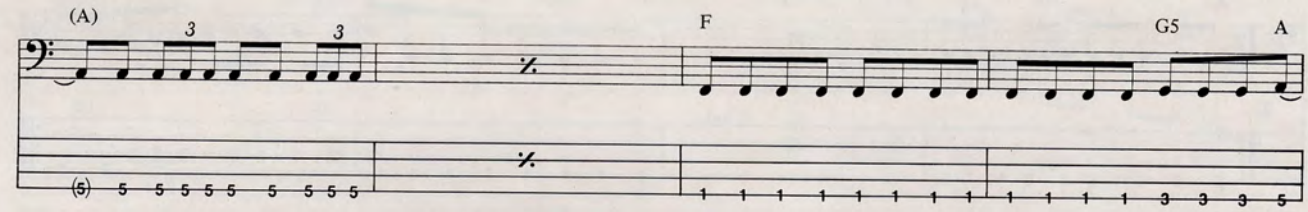

Coda
F D C
Bridge
D5 G5/D
be some - bod - y too. I want shin - y cars, and
D5 G5 A
D5 G5/D
dirt - y mon - ey, lots of rock 'n' roll. I will live in fame and
D5 F5 E5 E
Guitar solo
N.C.
die in flames, I'm nev - er get - tin' old!
Rhy. Fig. 2
A F Dadd9(no 3rd) A
A.H. (15ma.)
Full
1/2
P.M.
sl.
sounding pitch: A

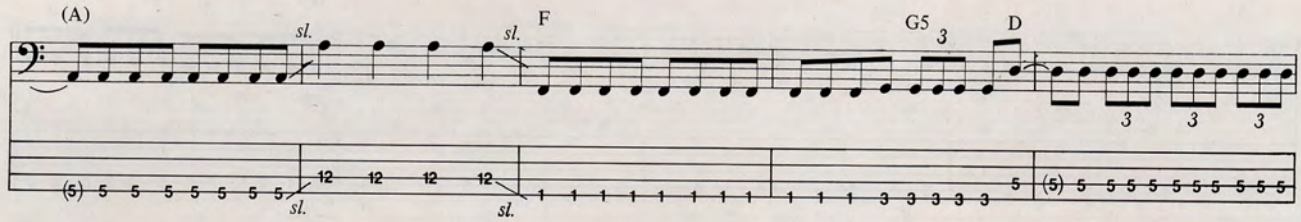

(A)
F
Dadd9(no 3rd)
A
8va
Full
1/2
loco
sl.
A.H.
slow bend
Dadd9
(no 3rd)
[Dadd9(no 3rd)]
A5
(A5)
I wan - na be some - bod - y, be some - bod - y soon,

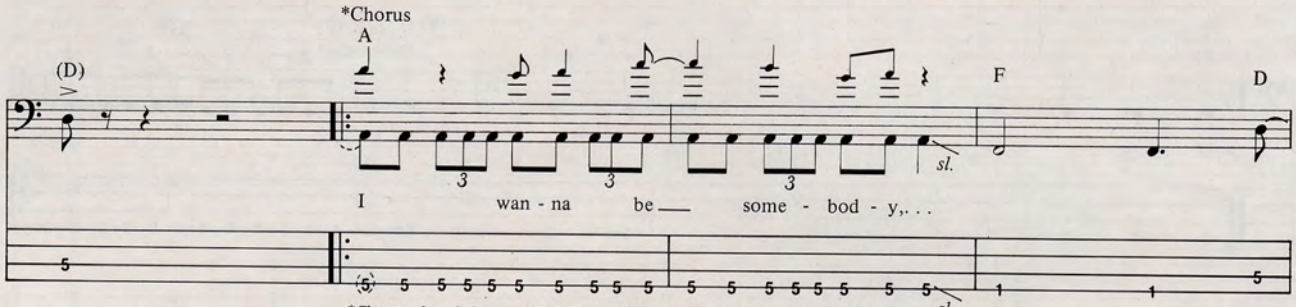

I wan - na be some - bod - y, be some - bod - y too!
*Grad. descend on low E from 17th fret.
A
F
D
(4th time)
I wan - na be some - bod - y, be some - bod - y soon (too.)
1,2,3.
D
A
4 (D)
Vocal enter 3rd time
A
G5
I'm gon - na be
P P
1/2
P.M.
F5
A5
A5
G5
F5
A5
some - bod - y, I'm gon - na be some - bod - y!
Play 3 times

BASS LINE

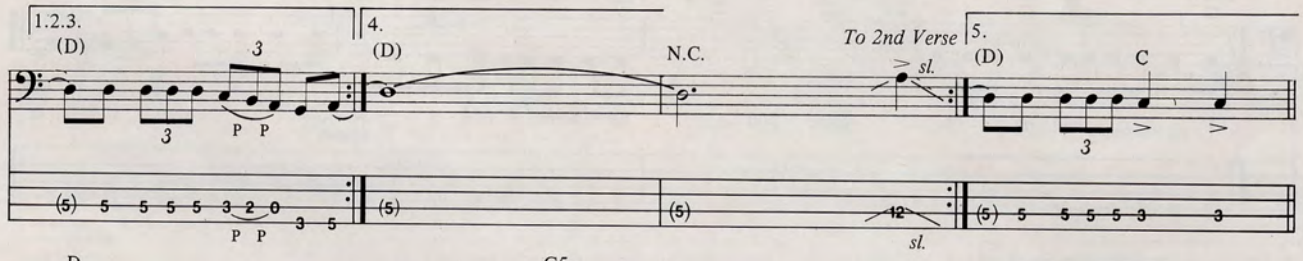

Fast Rock ♩= 168 Triplet feel
Drum Fill
Verse
A
sl.
Vocal: 1. You say you don't want to run and hide,. . .
2. you don't wan - na starve,. . .
(A)
sim.
H
Dadd9(no 3rd)
N.C.
A
F
G5

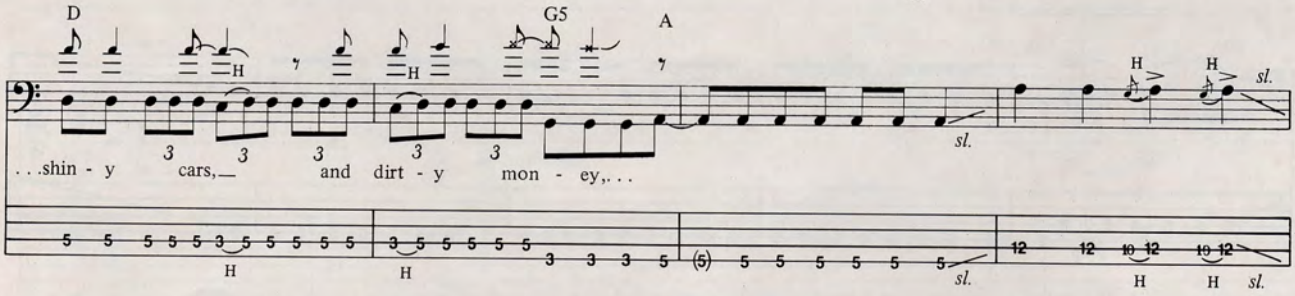


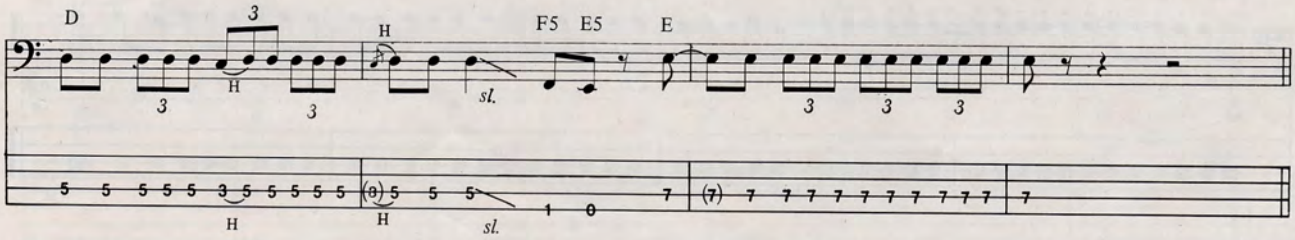


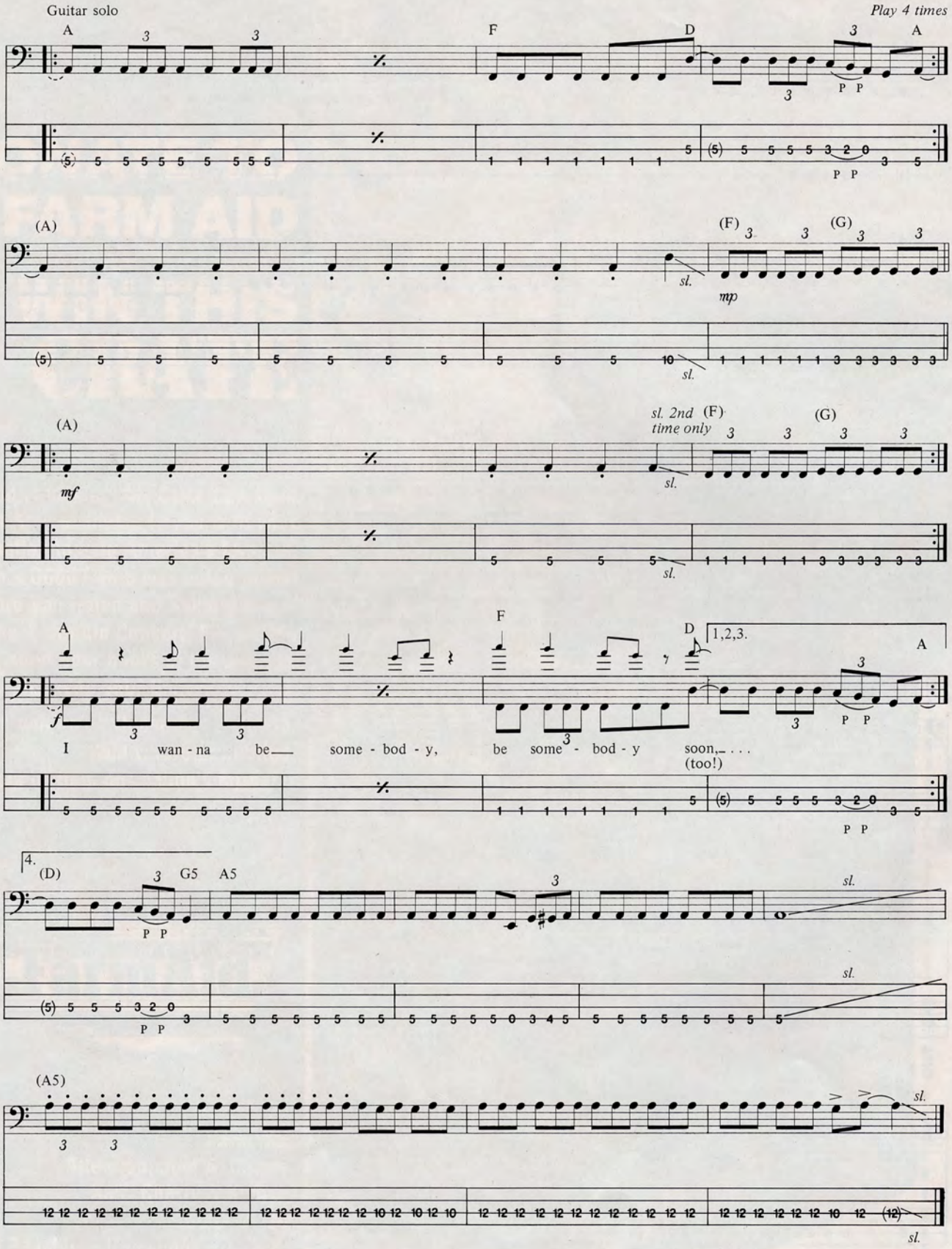


*Chorus played the same 2nd time, only use 5th ending in place of 4th ending.








Guitar solo
Play 4 times
A
F
D
A
P P
(A)
(F)
(G)
sl.
mp
(A)
mf
sl. 2nd time only
(F)
(G)
sl.
A
F
D
1,2,3.
A
f
I wan - na be some - bod - y, be some - bod - y soon, . . .
(too!)
P P
4.
(D)
G5
A5
P P
sl.
(A5)
sl.

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ON PERFORMING

BLACKIE LAWLESS OF W.A.S.P.

Interview by Marie A. Cruz

As a venerable presence on the L.A. metal circuit for more than a decade, Blackie Lawless has been up and down more times than a pro football linebacker. Grunting and groaning, the sweat pouring off him as he pounds out bass notes like Lawrence Taylor pounds out enemy blockers, the 6'4" 200-pound musician certainly knows the performing turf as well as anyone. When constructing W.A.S.P. out of the ruins of Sister, with guitarist-teammate, Chris Holmes, Blackie knew his main task was to convince his lead player to mellow out. "Did you ever hear of trying to hold the ocean back with a broom?" he asked us. "Chris comes from that hotbed in Pasadena where all those guitarists come from (Van Halen, De Martini, Mars, Lee, etc.) and there's a strong sense of competition there. But I had to show him the light. I had to show him what is necessary, and that speed is not the only thing in the world." Blackie was able to accomplish this awesome feat by using an analogy from his favorite sport. "I asked Chris if he'd ever seen a running back who goes up to the NFL out of college and he's so fast he outruns his blockers. Consequently, he gets in trouble. After he's been in the league a year or two he learns to pull back just a little bit and let those people run interference for him. Then, as soon as he's open, he hauls ass. In other words, it's called learning to work with a team. That analogy was how I got Chris to see the light."

Using the extent of his experience, Blackie confronted several other areas of his expertise: On Performing.

THE ROOTS

What we do is very similar to sports because we do have a tendency to work up a sweat. Personally, I think rock 'n' roll was designed to be sweaty and smelly, and when it stops being that way, it won't be rock 'n' roll anymore. It's also very primal sounding and I don't think it was intended to be much more than that. I'm a big Little Richard, Elvis Presley fan and I would like to think that what we're doing musically hasn't strayed too far from that form. We've just added on to it visually. I call what we do electric vaudeville. We're not doing anything new, we're just wrapping up the package a little differently and putting a different bow on it.

ON STAGE

Like anything else, being a performer is a trade that you learn. You learn to keep yourself under control and keep cool. It means going out on stage and when the lights go on, you turn it on and try to win over your audience.

Musically, you have to do what's right for you, and not do anything that's beyond your ability, like playing a riff that's over your head. Simplicity is a genius art form all its own.

Simplicity is also the key when it comes to stage presentations. Although we spent $130,000 on our stage show last year, Kiss spent $125,000. That may sound like a lot, but at one point, Kiss invested $1 million in their stage set-up. Which goes to show you that it is possible to do simple versions of elaborate presentations.

On stage, it's important to use wireless mikes and wireless guitars so that you don't trip. You'd be surprised at the problems that alleviates. But if something does go wrong, it helps to have a sense of humor about yourself. I've seen some unusual things happen on stage and I just stand there laughing. The audience knows you messed up, so why try to hide it? The secret is to be natural because it makes you more realistic to the audience.

RECORDING

This band never had any intention of playing live. We started out as a recording band because we had all been studio musicians in L.A. I had written some songs and we went in to record them and they turned out to be pretty good, so we decided to play them live.

I've found that recording and playing live are two different worlds entirely. First of all, even though you may have the best stage show in the world and the best image, you can't take your image with you into the studio, so the music and the tunes have to stand up on their own.

I'm not particularly fond of recording, because it can be very tedious, as well as painstaking and expensive. You're constantly getting graded on your performance by record people even before the public ever hears it. I would enjoy recording more if it were a shorter process. If I write a song, I might play it 100 times and then the band gets to hear it and tortures me with it for another 50 times, and then you record it for a few months and mix it. So it's important to like the songs you write because you'll be hearing them over and over for a long time, and then going on to play them live for many years to come.

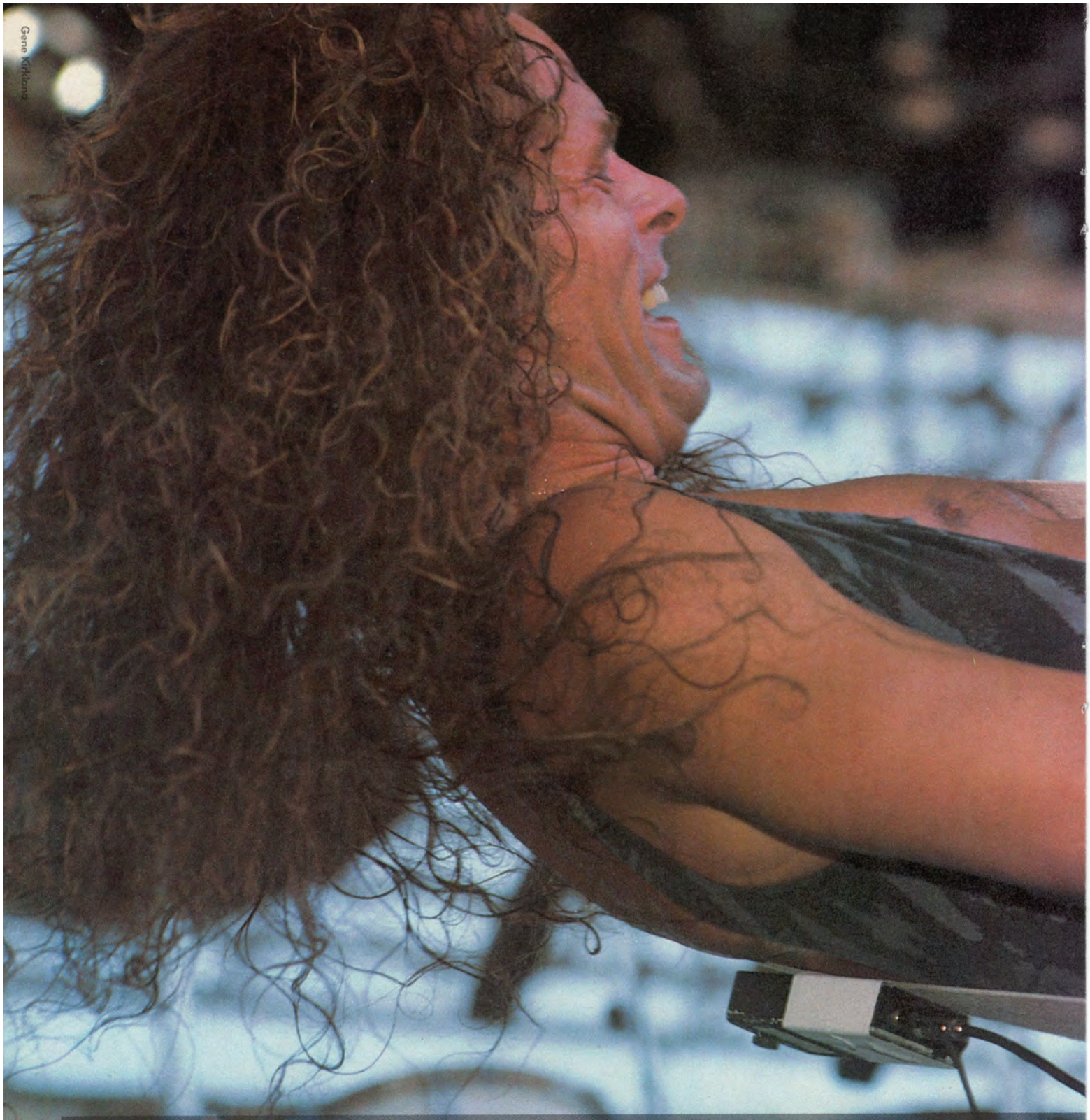
PERFORMING

I don't perform for an audience, I perform for myself! Being that I'm my own worst critic it's important for me to succeed on my own terms. What I mean by that is when the cheering subsides and the flashbulbs stop going off I better like what I've done. I've also got goals in mind as to what I want to achieve performance-wise from night to night. One of my intentions when I walk out on stage is to musically beat the audience's brains out.

I have my own theory on performing. I call it the Roy Rogers Theory. It's like the little boy who goes to his toy box and puts on his play guns and cowboy hat and pretends to stick 'em up. For the hour that I'm on stage, you better believe I'm Roy Rogers! When the show is over I go back to my box, throw in my guitar and my get-up and slam the lid down until the next time.

ADVICE

Show business is not looking for people who WANT to do this, they're looking for people who MUST do this. If you can't live without it, then go for it. You've got nothing to lose. If you've got the slightest inclination that you can live without it, you better seek another line of work because the minute you take your eye off the dream, you've been had and it's all over. ■



Gene Kirkland

CLAWING BACK

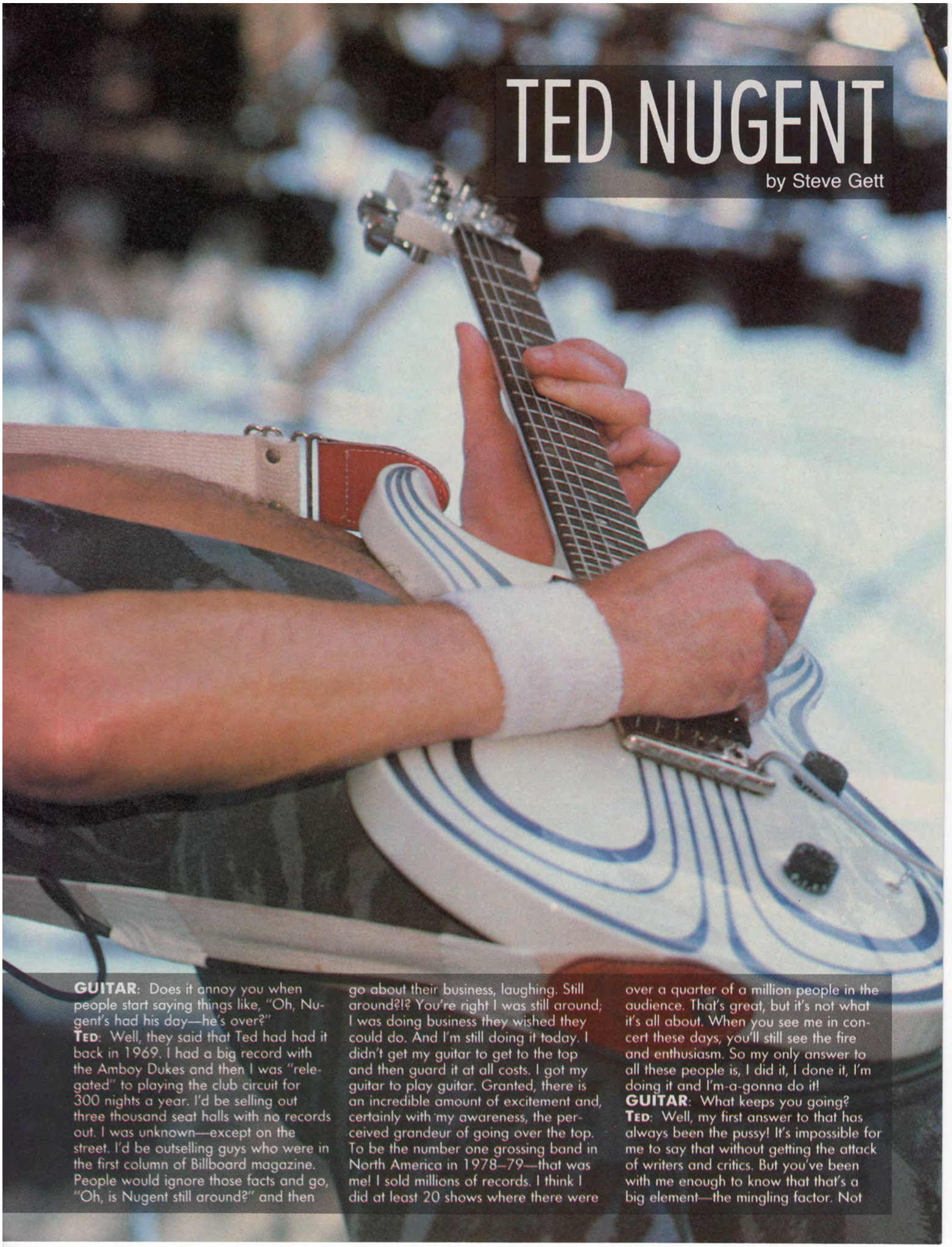
Ted Nugent is a diehard rock'n'roller. After making his initial mark with the legendary Amboy Dukes back in the 1960s, the "Motor City Madman" subsequently bounced back in the 70s and established himself as *the* premier American guitar hero of the decade.

However, although he has continued to record explosive albums and put on electrifying stage shows, Nugent's popularity has waned considerably in recent years. Like other axe stars of the 70's, such as Frank Marino and Pat Travers, Ted appears to have taken a back seat to the post-Edward Van Halen influx of new guitarists.

Yet, while Ted Nugent may no longer be a multi-platinum selling artist, he is still one of the finest fretburners in the business. In an extremely candid interview, Ted talked to **GUITAR** about his illustrious career and stressed that he has no intention of calling it a day just yet.

GUITAR: Straight to the point, why do you think the record-buying public has become less enthusiastic towards your music in recent years?

TED: Because I've got a big mouth; because I'm so exuberant and so easy-going, and I'm having so much fun that it intimidates them. I really think that's the reason. I just want to rock'n'roll and that's it.



TED NUGENT

by Steve Gett

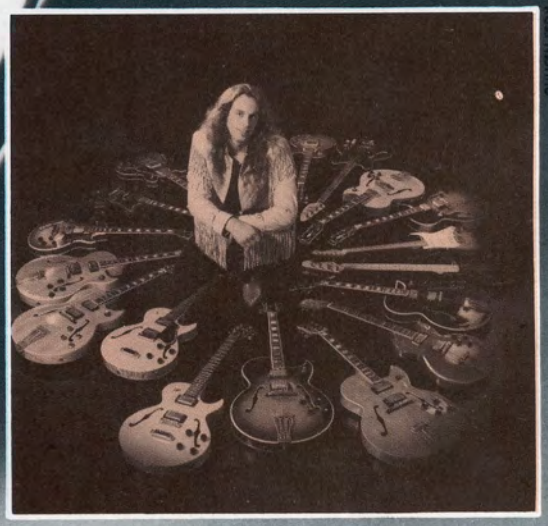
GUITAR: Does it annoy you when people start saying things like, "Oh, Nugent's had his day—he's over?"

TED: Well, they said that Ted had had it back in 1969. I had a big record with the Amboy Dukes and then I was "relegated" to playing the club circuit for 300 nights a year. I'd be selling out three thousand seat halls with no records out. I was unknown—except on the street. I'd be outselling guys who were in the first column of Billboard magazine. People would ignore those facts and go, "Oh, is Nugent still around?" and then go about their business, laughing. Still around?!? You're right I was still around; I was doing business they wished they could do. And I'm still doing it today. I didn't get my guitar to get to the top and then guard it at all costs. I got my guitar to play guitar. Granted, there is an incredible amount of excitement and, certainly with my awareness, the perceived grandeur of going over the top. To be the number one grossing band in North America in 1978–79—that was me! I sold millions of records. I think I did at least 20 shows where there were over a quarter of a million people in the audience. That's great, but it's not what it's all about. When you see me in concert these days, you'll still see the fire and enthusiasm. So my only answer to all these people is, I did it, I done it, I'm doing it and I'm-a-gonna do it!

GUITAR: What keeps you going?

TED: Well, my first answer to that has always been the pussy! It's impossible for me to say that without getting the attack of writers and critics. But you've been with me enough to know that that's a big element—the mingling factor. Not

Ross Marino



Ross Marino

just the chauvinistic sexist maneuvers, but the mingling desire of a gregarious critter. It's not just the chicks, it's the guys as well. I get off on talking to a guy about what picks he uses, the strings, what he thinks of the solos, etc. We're only going to be around here for 70 or 80 years if we play our cards right and I like to suck that stuff in—relating to the kid on the street, talking about amplifiers, talking to the chicks, pursuing the sexual maneuvers and all that stuff.

GUITAR: Do you still have specific goals?

TED: Yes and I know what a lot of them are. In the luxurious area of scrutiny, I could honestly say that my goals are to have another hit record. First of all though, I gotta identify goals as being things you can't be sure of. Sure, I have goals of going on tour next year. But that's just as sure as hell. I have goals of what I want to do as a father (Ted has two kids, Toby and Sacha), what I want to do in the outdoors, what I want to do on the guitar—those are relatively sure things. But, the smash record, another platinum album, is an elusive goal that no one has the magic formula for attaining.

GUITAR: Do you think that having a hit album is largely down to timing?

TED: Yes, it really is. Now, it's gotten me confused. I thought within my own mind—and I'm no dummy when it comes to this business—that the **Penetrator** album (Ted's last studio output) had every base covered. But something didn't happen. The radio stations had an element of resistance that I could not for

the life of me come to terms with.

GUITAR: Maybe the radio stations preferred going for something new?

TED: There's something to be said about that, absolutely. And that doesn't confuse me—it pisses me off! You know, I'm real thankful that I can still get pissed beyond belief. I can still threaten lives. I still know what's right is right. And the **Penetrator** album being ignored by radio in this country angered me. I *am* an angry young man. And, as a pertinent element in the equation, it will add inspiration to my next project.

GUITAR: Without radio behind you, doesn't it become harder to motivate yourself?

TED: Look, here's what drives me—I'm convinced that my statement, my guitar playing, my songwriting, the impact of my Ted Nugent music is sacred to me. On the other hand, I listen to the radio and I hear ZZ Top, and it kills me—I just love it. I hear some Def Leppard stuff; it sounds like Ted Nugent stuff. I hear some Billy Squier stuff; it sounds like Ted Nugent stuff. I hear stuff on the Police—*Synchronicity II*—with these bombastic drums and these crankin' guitars, and there are elements of Ted Nugent. Believe me, there are elements of Ted on hundreds of smash records. So with that in mind, I am convinced that I can convey my sacred goodies, as I have done in the past, on a smash record within the confines of what is on the radio today. I believe that **Penetrator** did that, as did **Nugent** before it. There were some great things on that record, like *Habitual Offender, No, No, No* and even *Bound and Gagged*. Ted Nugent isn't just *Wango Tango* and *Cat Scratch Fever*. It's not just bombast, outrage and maniacal gyrations. There's unbelievable amounts of class in my stuff! And, yes, I am on the giant pedestal now and I'm screaming out in defense because I am *proud* of it.

GUITAR: There are those who think your style of guitar playing went out of vogue when Eddie Van Halen came along—how do you react to that sort of assessment?

TED: First of all, I have to start right at the base of it by saying that Eddie Van Halen is a genius on the instrument. I love to watch him play and I love to listen to him. His forte, his innovative technique that he delivered on the guitar via his piano training, opened up a new door on the instrument that breathed new life into it that all guitarists had to acknowledge and appreciate. Anybody who doesn't is a dunce. But, after using the word 'innovative,' he's not doing anything that people before him hadn't done. There was a lot of this double-hand technique before Eddie Van Halen. But he capitalized on it and utilized it on everything. Van Halen as a rock'n'roll band is (was?) fantastic and Eddie Van Halen is fantastic. The two of them combined delivered this guitar technique to the guitarists of the world. The simple reason that the guitar players have focused the vast majority of their attention on that technique is because it is new and it also sounds very exciting. It sounds faster than your average playing in the traditional style. Now I've always played incredibly fast guitar when I've wanted to and I can play more notes than 99 per cent of these new guys can in my standard style, without using the overhand technique. The overhand technique has come easier via Van Halen's records and via Eddie's exposure of his technique through technical magazines. I applaud every aspect of it. To me, Eddie Van Halen came in at a time when guitar was overloading the airwaves and it was time for some new life and stylizing. And Eddie delivered that.

GUITAR: Do you think his playing has influenced you at all?

TED: Oh, absolutely. Just hearing that unidentifiable note passage was very intriguing to me and I had not gotten the double-handed technique down. But I've not spent hours practicing it again. I have used what I used before Eddie Van Halen and that's the single-finger hammer, which I used on *Stranglehold, Motor City Madhouse* and even *Baby Please Don't Go* back in 1967. So I've used a fraction of the overhand technique all through my guitar playing career, or at least through the last 20 years.

GUITAR: Unlike Eddie Van Halen, who emerged within a band, you've always recorded and toured as Ted Nugent, using a variety of musicians over the years. Has there ever been a point where you've longed for the stability of a band?

TED: No, because I don't think I have any more confines than Eddie has. Logically speaking, there's something to be said about a band that stays together and learns to know each other. Obviously, it's worked for my favorite band in the world, ZZ Top. It's worked for my other favorite band in the world, the Rolling Stones. And also for one of my favorite bands, Van Halen. They do all have an almost subconscious awareness of each other's instrumental maneuvers to anticipate and identify the cohesion between them as they are making the music, which does not have to be discussed or formulated. It happens as they play the note. But I'm happy with the way I've worked and the feedback I get—and I don't think there's anyone who mingles with his audience more than I do—is that it's always been satisfying to the fans.

Continued on page 67

GUITAR: ZZ Top is really your favorite band?

TED: I love them. Nothing makes me happier than the topic of ZZ Top. They rode a high point in the mid-70s, then they went to a semi-low, and then they came back with the biggest album of their career. And it was all within the confines of ZZ Top power blues. They never compromised and that's what I love about them.

GUITAR: Before we actually started this interview, you mentioned your admiration for Gary Moore. How do you rate him?

TED: To be honest, I never knew Gary Moore had it in him. But, when I heard his version of *Shapes of Things* (on **Victims of the Future**), I was moved. Man, he hauls ass!

GUITAR: How much importance do you place on your own solos?

TED: I consider my licks to be sacred. The guitar solos on **Penetrator** were the best I'd ever done in my life. You listen to the solos in *Go Down Fighting* or *Where Do You Draw the Line*. To this day, I don't know where the notes came from!

GUITAR: What guitars are you using nowadays?

TED: I'm still using my Gibson Fusions. I used the Byrdland exclusively for nearly 20 years. I stopped playing them in 1981 and started using that old '59 Les Paul, as well as the Gibson Fusion, which was originally co-designed by Howard Rob-

Ross Marino

Randy Bachman

STEVIE RAY VAUGHAN: WEATHERING THE HEIGHTS

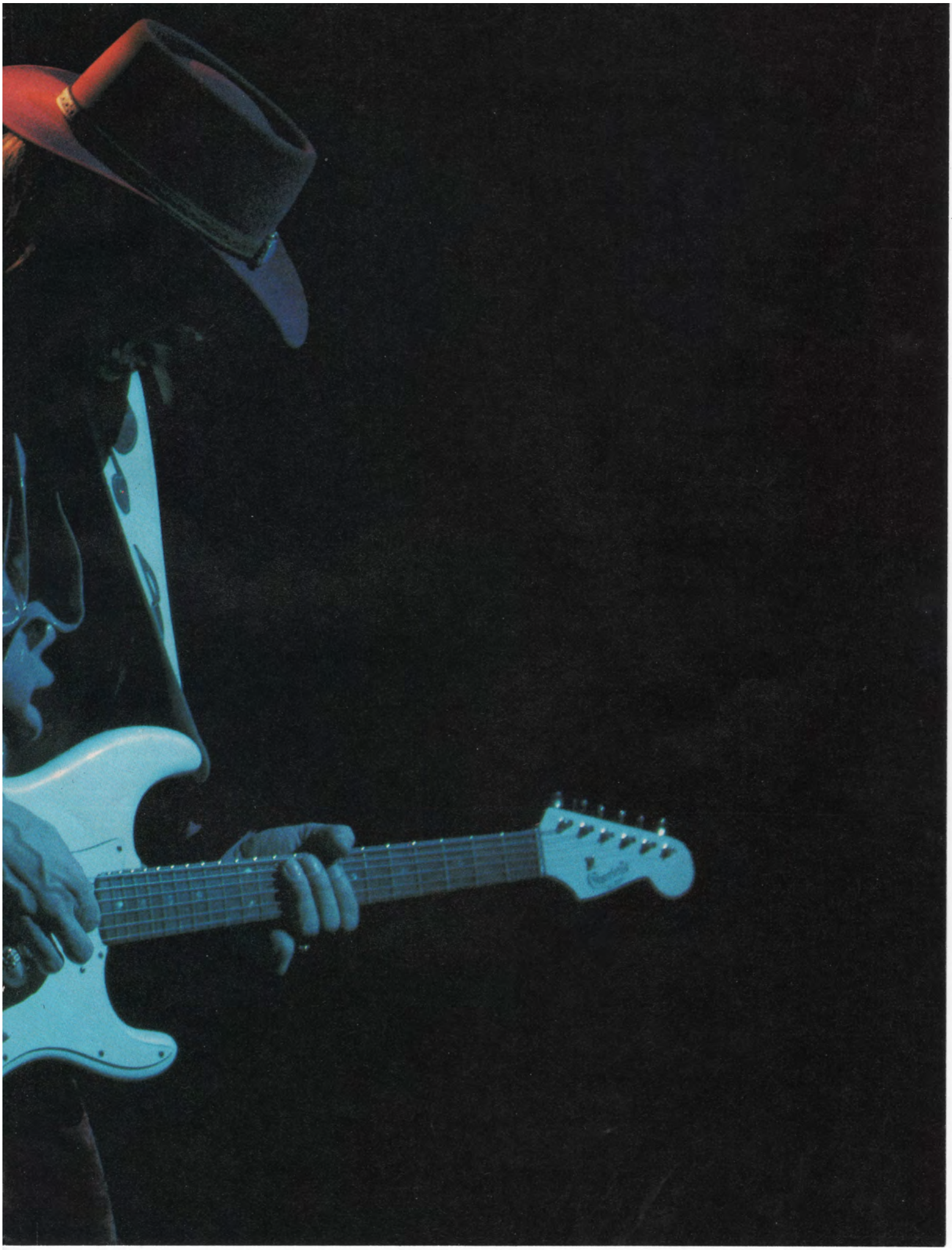
by John Stix

Screaming out of Austin like the Texas twister he portrays on the album cover of **Couldn't Stand the Weather**, Stevie Ray Vaughan has become a hero in the 80s by shedding fresh light and spirit on two fundamental elements of rock 'n' roll: the blues and Jimi Hendrix. In this post Eddie Van Halen era of guitar playing, where modern greats develop new techniques and sounds, either reshaping the way we play the instrument with both hands, or exploring the outer reaches of sound synthesis, Stevie Ray exits to standing ovations on the bare bones soul of the blues.

Reared at the heels of his older brother, Jimmy Ray of the Fabulous Thunderbirds, Stevie soaked up the sounds of the finest bluesmen on record and in the local clubs. His hours listening to the British blues heros were mixed with an equal dose of Albert King, Buddy Guy, T-Bone Walker, Django Reinhardt and Jimmy Smith. But it was all over when he stepped into the shadow of rock's finest innovator and bluesmaster. Stevie made Hendrix his guru. By combining the sound of Hendrix with the soul of the blues, Stevie struck paydirt with his audience.

Among the first to fly him past the Austin city limits was Mick Jagger. Stevie and the original Double Trouble (Chris Leyton on drums and Tommy Shannon on bass) were flown to New York by the head Stone for a private party. Atlantic's Jerry Wexler then recommended to Claude Nobs, the promoter of the Montreaux Jazz Festival, that he put Stevie on the bill. That performance, part of which was released on a live sampler album for Atlantic, was witnessed by both Jackson Browne and David Bowie. Browne offered Stevie free studio time, and Bowie later invited him to play on his comeback record, *Let's Dance*. Most people first heard of Stevie from all the play he got in the music press by not joining Bowie's touring band. Who was this unknown guitarist that Jagger, Bowie and Browne showed so much interest in? We did not have to wait long to find out. Stevie's demos from Browne's Down Town Studio hit the streets as the album called **Texas Flood**. Crossing the generations, it appealed to the 60's crowd by sparking memories of the early raw passions of Clapton and Mick Taylor. To a younger audience it was about discovering the fiery energy of the blues, something they would not know through their love of Randy Rhoads and Michael Schenker. Three years and two albums later, Stevie's unadorned guitar lines are whipping the fans of players from Pat Metheny to Yngwie Malmsteen into a frenzy. His third album, **Soul to Soul**, continues the deluge he started on **Texas Flood**, echoing influences of Hendrix and Albert King, while updating the blues for a new generation of guitar fans. **GUITAR** spoke with Stevie just before the soundcheck of a major New York gig.

Ross Marino



Ross Marino

GUITAR: Were records your first introduction to the blues?

STEVIE: That and my brother's playing made a big impression. I got to meet a lot of people who were blues players, not too far from when I started playing. I would hang out on Hall Street in Dallas. I saw a lot of bands play.

GUITAR: Since you learned a lot from your brother's record collection and a record is a record, could you have grown up in New York City with those same records and still have developed the same?

STEVIE: Probably not, but the differences would mainly be things I wouldn't notice unless I left for a long time. It's the feeling of the people. I'm sure the heat has something to do with it. It's just a way of life around here.

GUITAR: What characteristics does Texas blues have that make it different from the British blues of the late '60s?

STEVIE: Texas blues has more horns; it's a bit more uptown in style. It's also a little rougher sounding and meaner. It's not quite so slick. Not to sound out of line, but the English people were copying Texas music, so it's gonna sound a little bit different. There's a difference doing it growing up in the surroundings that created it instead of seeing it from a distance.

GUITAR: Many players start off with rock and go back to the blues? Did you experience anything like that?

STEVIE: I pretty much had all of my influences at the same time. It got heavier handed on the side of the blues at a couple of different places. I was pretty heavy into it early on, and more so later, but in the middle there was more Clapton and Hendrix. But keep in mind that at the same time I was still listening to the original songs that the English blues people were copying. I was getting a real good view of it because I was seeing it from both sides at the same time. I was listening to Beck, Page and Clapton along with T-Bone Walker, Buddy Guy, Howlin' Wolf, Albert Collins and some Lonnie Mack kind of things. In fact, Lonnie Mack's *The Wham* on Fraternity Records was the first record I ever bought.

GUITAR: Did the guitar come easy for you?

STEVIE: It's pretty much always been that way. Of course there were some difficulties at first. As a rule it's been fairly easy. I didn't always sound this way. I've changed some. I've gotten closer to what I'm hearing.

GUITAR: Was there a time when you tried to sound completely like Hendrix?

STEVIE: Just to the point where I could tell what it was and how to do it. It wasn't so much trying to copy him but learning how to do something. I have a strange perspective on the way he played. I think he and Django Reinhardt pretty much played the same. If you go and listen to a lot of Django's stuff, especially when he's doing improvisations by himself, you'll hear a lot of things where Hendrix might do something similar with a wang bar, Django would do it with real fast picking. He used long extended phrases where Hendrix would do it with a wang bar and feedback. I think they were probably two of the most free guitar players I've ever heard in my life.

GUITAR: Was it *Are You Experienced?* that got you going?

STEVIE: Yes, I couldn't believe what I heard the first time I heard him. It sounded like he was playing everything that ever excited him. That's pretty much the way I look at playing myself. That's where I get ideas. I'm not necessarily copying anything to a tee, but I've tried to incorporate everything that I've ever heard that excited me. I want to be excited, it's more fun that way.

GUITAR: What do you think of Robin Trower?

STEVIE: I like his straight blues playing more than I do his other style. I may be wrong, but it seems to me that I get more the dark side of his playing on the Hendrix things. It's not uplifting. Those sounds Hendrix came up with and they are very valid. But they were not all there was to his playing.

GUITAR: Did you study Curtis Mayfield as well?

STEVIE: Yes, I listened to him a lot.

GUITAR: The middle of your rendition

of *Voodoo Chile* reminded me of Mayfield.

STEVIE: The idea was more what Hendrix got from Albert Collins, and the way he would pick it. There's a softer touch to it. It's trying to put the excitement of Albert Collins' style, with a crystal clear tone that's not quite so biting.

GUITAR: Do you ever have to shy away from Hendrix's style to avoid the comparison?

STEVIE: Only because people make that hard to deal with. I'm not really trying to sound like Hendrix. But I'm not going to avoid what I do understand about how he played. It's valid and one of the first times in a long time when rock music was played with soul. That was the whole thing with him. He put so much soul into it, he made it come back to being real again instead of just a commercial thing.

GUITAR: Did you study Django as much as you did Jimi?

STEVIE: Not quite as much, but I listened to him a lot all the time. Jimmy was also bringing home Kenny Burrell, Groove Holmes and Jimmy Smith. I was real lucky to have a brother like Jimmy. He wasn't into just the new fad.

GUITAR: When Jimmy took off with the Fabulous Thunderbirds, did you daydream that one day you might record and play on the big stages?

STEVIE: We were already working on those kind of things. We put out a local record with my band at the time, the Cobras. I wasn't singing then but my guitar tone and style was pretty much the same now as it was then.

GUITAR: Have you always been confident in your style?

STEVIE: Sure, if I'm not confident in what I'm doing, I shouldn't be up there. I don't mean that to sound presumptuous, but that's what I'm supposed to be doing. If I'm not going to be confident and it's not going to sound that way, who else is going to pay attention to it? That's the way it's been all along. I haven't had another job since I was 12½. I never did look at it any other way.

GUITAR: You once said when you practice you start off with the same opening lick.

STEVIE: What I meant was that usually that's what comes out first. I don't know the lick. It's usually something fast in A. I pick up a guitar and go. It's just something to see how the neck feels, how it runs. That applies to any guitar I pick up. It's not intentional. It's just something I ended up doing out of habit.

GUITAR: Is there a particular reason why you tune the guitar down to E flat?

STEVIE: I like the sound better. In fact my Hamiltone guitar has an inch longer scale so the strings are the same pitch as if it were tuned to E. That way it works more accurately and it still has the same sound, which is a little lower. As far back as the electric blues that I know of, people have been tuning to D. Some people even tune to C. Hubert Sumlin, Howlin' Wolf's guitar player, played in C. He used great big strings and played in the four chord position. If everybody was in A, he was playing D. He didn't always do that but it made the strings sound real powerful and look like rubber bands. He sounds that way pretty much no matter what he plays on.

GUITAR: All of your albums sound live in the studio. Is the right feel the first thing you look for?

STEVIE: That's what we have to have.

GUITAR: Do you have to do anything to get in the right mood for recording a song like *Tin Pan Alley*?

STEVIE: You don't want to run in and run up to play. We relax for a few minutes. We set up in the studio, make sure that everything works right. That was the first song we did for that record. It was a first take. That simmer was pretty much intentional. We had the chance to hear how we were playing and go ahead and stay relaxed on it. The style we had in mind was something like the **It's My Life** album by Buddy Guy and Jr. Wells.

GUITAR: How did the title tune *Couldn't Stand the Weather* get pieced together?

STEVIE: I wrote all the parts to that song myself. It was the first time I'd ever done that. Most of them were written between gigs, on the bus going from town to town. I had a little Fostex 4-track recorder. I would record one track and go back and play bass or something and work with it until I found something that fit. That way it's much easier to show other people what I need. I was trying to do something completely different from what I'd done before. The first part that I wrote was the octave funky rhythm part.

GUITAR: Is there any song in particular that really sets you up for playing?

STEVIE: All the songs are about finding the right groove and feeling. *Scuttle Buttin* is simple but tricky if you don't know how to play it already. It's not that hard at all once you get used to doing it.

GUITAR: How does **Weather** stand up with **Texas Flood**?

STEVIE: I like it as much or better. The first record was basically a demo that became a record.

GUITAR: The story goes that Jackson Browne offered you free time at his studio.

STEVIE: That's right.

GUITAR: Was John Hammond there for the recording?

STEVIE: He was there for the mixes. On **Weather** he was there for the recording. What he does is to make sure you sound like you, and not changed by effects or tricks. His job is to make sure you sound just like you. Thank God that there's still producers like that.

GUITAR: What was John Hammond's involvement with **Soul to Soul**?

STEVIE: John was not in the best of health when we did the record in Texas. He was involved as executive producer. Basically the whole band produced it.

GUITAR: Your band plays together more like a jazz band than a rock band. You make the music on stage rather than go through preset choruses which never change. You have to listen to each other to make the music.

STEVIE: I don't know how to play the same way twice. If I do I feel like I'm copying myself. There's no fun there. A lot of musicians can find inspiration in doing something over and over until it's exactly letter perfect. But the style we play is more right then.

GUITAR: John Mayall used to go on stage, call out a key and the band had to follow him for the changes. I would guess you don't rehearse very much as a band either?

STEVIE: We've never rehearsed with this band since we've had a keyboard player. We started to one night when it was real late and we'd been partying. We planned on rehearsing and the equipment was late getting in from Dallas. It got there about three in the morning. We were listening to records, hanging out and had had a few drinks. We started rehearsing and decided never mind. We'd been playing gigs for months already. I guess the only rehearsing we do now is at soundcheck.

GUITAR: Do you rehearse for the record or just make a rough outline of where the song is going?

STEVIE: That's about it really. A lot of times we write them in the studio.

GUITAR: To get fire in the studio is different from getting it on stage.

STEVIE: In a way it is. We just go play what we play whether it's in the studio or on stage. The only difference is if it's in the studio and we don't like it, we can do it again. But we don't do it right then; we'll do it another time.

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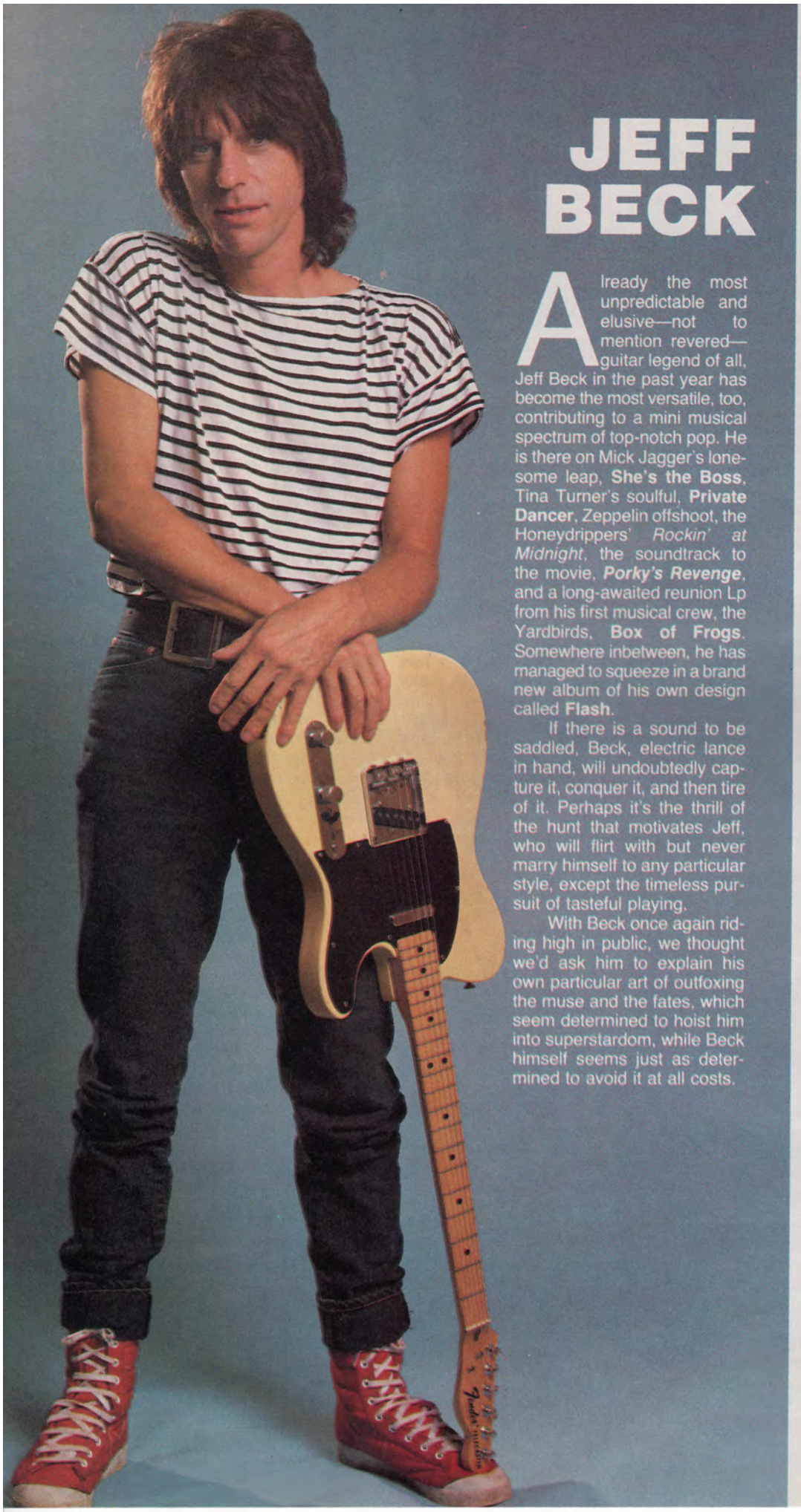

Ebet Roberts

JEFF BECK

flirtin

by Liz Derringer

Already the most unpredictable and elusive—not to mention revered—guitar legend of all, Jeff Beck in the past year has become the most versatile, too, contributing to a mini musical spectrum of top-notch pop. He is there on Mick Jagger's lonesome leap, **She's the Boss**, Tina Turner's soulful, **Private Dancer**, Zeppelin offshoot, the Honeydrippers' *Rockin' at Midnight*, the soundtrack to the movie, ***Porky's Revenge***, and a long-awaited reunion Lp from his first musical crew, the Yardbirds, **Box of Frogs**. Somewhere inbetween, he has managed to squeeze in a brand new album of his own design called **Flash**.

If there is a sound to be saddled, Beck, electric lance in hand, will undoubtedly capture it, conquer it, and then tire of it. Perhaps it's the thrill of the hunt that motivates Jeff, who will flirt with but never marry himself to any particular style, except the timeless pursuit of tasteful playing.

With Beck once again riding high in public, we thought we'd ask him to explain his own particular art of outfoxing the muse and the fates, which seem determined to hoist him into superstardom, while Beck himself seems just as determined to avoid it at all costs.

GUITAR: The public first heard of Jeff Beck with the Yardbirds. I remember the movie ***Blowup***. It was great, the rebellious Jeff Beck. You were kicking the guitar off stage. You were one of the first people to ever do that.

JEFF: That happened a lot because of not having good enough equipment to get your sound across. I made it work for me, instead of going against it. Townshend used to do it as part of his act, but I never knew when I was going to get crazy and start throwing things.

GUITAR: So that was just part of your temper. Were you like that growing up as a kid?

JEFF: Yeah, it was unbearable. I couldn't live with it. I was frustrated with business and not wanting to play in front of people, really, but having to do it. There was kind of a weird, unpredictable vibe on stage.

GUITAR: We've seen you go through so many changes, starting with the Yardbirds, the Jeff Beck Group, and also Beck, Bogert & Appice.

JEFF: Without sort of blaming anybody, I think BBA needed a lot of discipline. We were just three maniacs, complete and utter maniacs. It went on all day, off stage and on stage. If we would've sat down and thought about it; if somebody would've said, 'Look lads, you're going to have ten million selling albums if you do the right things,' maybe we would have done it. But that was never to be, never, no way. Carmine Appice taught Buddy Rich how to play, he tells me.

GUITAR: You've always been unpredictable—one step ahead of the public.

JEFF: I don't make an effort to be like that. It's just the way it was and is. I only play

ıg with success

when I want to play and when I think I'm well in readiness for it.

GUITAR: Why haven't you recorded more often?

JEFF: I think living in England has a lot to do with it. It's tranquil and peaceful in the country. Something has to come up that is going to entice me away from that, either up here in my head, or some phone call that will give me a jolt.

GUITAR: How did you come to work with Nile Rodgers on **Flash**?

JEFF: I had interviewed English producers to find out what they would do with me. I got nothing. It didn't matter how hot they were in England, there was no English producer who seemed to understand the kind of weight I carried in America. I wanted to get straight to the meat and potatoes, so to speak. The idea of a black guy was appealing, because I play sort of black music, you know, earthy.

GUITAR: How did singer Jimmy Hall get into the act?

JEFF: I'd always wanted to work with him, but I would've had to live somewhere in America so we could put something together. He was tied to home and I don't like going away from home either, so we never got together. But when I was doing the album here, he was only a half hour flight away. If we tour, I'll probably use him. A tour will all depend on what happens in the next recording venture, rather than this one.

GUITAR: Will you work with Nile again?

JEFF: I don't think so. I think we covered that black crossover funk thing. It's time to move on and go somewhere else. A guitar can take you wherever you want it to go. I could do a country and western album if I wanted to, heaven forbid. In fact, I might do a spoof country song on the next album. Seymour Duncan gave me this great vintage steel guitar. It looks stupid when you sit down to play it; it looks like you're ironing.

GUITAR: You can do a Chet Atkins kind of record.

JEFF: I'm trying to develop a style of playing custom-built rockabilly—country with heavy metal, all rolled into picking on this pedal steel thing I've got. It's a very unforgiving instrument, because it's got no frets. You've just got this metal bar that slides up and down on raised strings. So you've only got your ear to tell you when to slide.

GUITAR: As a kid learning to play guitar, what provoked your determination?

JEFF: It must have had something to do with having had a musical background. My dad was a Fats Waller fanatic. He used to play Art Tatum stuff. When you're seven or eight years old and you hear that coming out of the same piano that you kick and bash everyday—that did it for me. I thank that guy forever and a day because he made me realize what music could do for me. It had nothing to do with the guitar, it was just hearing this sound wafting out of the music. My mom played classical music. My parents both couldn't stand what I was doing. They thought rock 'n' roll guitars were grating and metallic, unfit for human ears. I went once for a guitar lesson, but the guy was so out of it he could've taught me a few technical details, but he wasn't even on the same cloud. He was playing acoustic and I wanted to play electric and he didn't even know what electric was.

GUITAR: What guitarists were you listening to then?

JEFF: Mostly Chet Atkins, because he was the cream. You hear snatches of Chet Atkins' style playing on the 50's records, 'cause that was country style. If you listen to Chet and put a much more abrasive edge on his playing, you've got rockabilly.

GUITAR: What happened last year on your tour with Rod Stewart?

JEFF: I don't think Rod thought I was going to last more than a week with him. He said he was amazed when I turned up on the first night. I stopped because I didn't like Calgary. I wanted to go home after that. It would've been a musical disaster for me to continue. Musical suicide is what it would have been. My career would have been in shreds. I'd have been a millionaire—not a very good trade off.

GUITAR: You mean you didn't have any big fights?

JEFF: I was just imagining what it could've been like in New York if it was on my terms. People would've gone crazy. They would've been ripping up seats. There would've been lines for ten miles. I had this little light that was flickering on, going, 'Yes, this is it.' But when it actually came down to it, I was standing there playing *Infatuation*. Halfway through the song I would play my *Infatuation* solo. People would get ready, thinking things were starting to get really emotional. People would go nuts. And then I'd go off. That was it.

GUITAR: How did you get back together for *People Get Ready*?

JEFF: I still don't know the truth behind that record. My feelings are that the record company had that record and passed it around like a boot-

leg. We didn't do it as a serious venture. It was just a fun thing we did one afternoon two years ago. It sat around for ages and ages and we all thought it was just going to sit there forever. I thought it was too good to leave around and I was going to put it on my album and they said no. Then they said yes. Then I guess they got to like it so much that they insisted Rod put it out as a single, and they wanted an album with me and Rod. But that wasn't happening, so they agreed that the single would be a good plan, and with the single a video. So that was quickly put together. It was a great, great thing. There is still some magic there when we play together. That's all I care about; I'm not really interested in egos at all. The video was great because it completely changed the opinion of everybody. They thought, 'They hate each other,' then, all of a sudden, there's the video. And when you listen to the way Rod sings *People Get Ready*, there was no ego there at all.

GUITAR: What do you think of today's guitarists?

JEFF: I think they're fabulous. They just symbolize youth and vigor, energy, power and everything. They should, and they deserve to, have their fingers broken. Van Halen, Metheny; all those guys are just amazing, dedicated talents. If I had their application powers I'd be doing a lot better. Unfortunately, I don't have that power over myself to apply myself like that. I wander off and do something else.

GUITAR: Were you in bands before the Yardbirds?

JEFF: There were several little pickup bands. You had to wear a suit, you know? I hated that, even then. You couldn't get a gig unless you looked like the Shadows or the Ventures. Thank God there's no film of that. I wore pointed white shoes, a blue suit and a handkerchief sticking out of the pocket. I wore a bleached pompadour, like Brian Setzer. I have a picture of it somewhere; there's all of us guitarists down on our knees mimicking the playing, and the drummer is sitting there smiling and holding his stick in one hand.

GUITAR: Was it exciting for you in the beginning, having hit records and coming to New York to play The Scene?

JEFF: It was a classic example of materialistic greed. Everybody was clamming for this and you thought that around every corner something had to be grabbed and taken. You wanted to go home with more than you left home with. I dread to think what would have happened if I hadn't been into that type of music where I was able to play free, take twenty minutes for a guitar solo and everybody would love it. Now they'd throw beer cans at you if you went and played a twenty minute guitar solo.

GUITAR: I remember when you played The Scene with Jimi Hendrix.

JEFF: It was six nights of bliss. He used to come towards the end of our set. He would just get up on stage. It was so good. No one else could have done it. You would've said, 'Hey, look man, once is enough.' But with Jimi you felt part of something massive, history. No one has any record of that, no bootleg tapes or anything. The only time bootleggers are around is when you're playing badly at some rained out festival.

GUITAR: How has the business changed since then?

JEFF: Technology is the big thing. It's enabled the average kid to make an album in his closet at home. There are so many gadgets. It stems from the punk stuff, I suppose. The punk movement was what smashed all the boundaries and put music back into the reach of anybody again, which is good. Now it's going into the early 60's style, the sugary songs. A lot of it is synthesized funk, high-techno stuff. It's great for one or two acts, but the world is dancing to preprogrammed synthesizers and I don't like that.

GUITAR: What's next for you? You said you wanted to record again in four weeks.

JEFF: Well, I always set that goal, but it never happens. It's usually four months. I've got this thing where I hate the thought of the clock ticking away and thousands of dollars going to waste. I like to go in and play and have it done and if it isn't happening go away. But it never does. We always sit around and say, 'Wait a minute, we'll have something to eat and then maybe it'll happen.' And you just spent ten grand having a sandwich.

GUITAR: Do you think you'll write for the next album?

JEFF: I would like to discover myself a bit more by putting something on tape that everybody likes and having them tell me, 'Hey, that's great,' instead of 'It could be, or 'Maybe we could change this.' If that comment comes from a really good player, then I go, 'Oh God, it's not happening.' And yet I know I should push myself a bit more, and once I've had a couple of hits, then I'll have the confidence to write a bit more.

GUITAR: How does it make you feel when so many kids and so many other guitarists consider you their hero?

JEFF: You don't try to be like that, you just are. It's not like an actor trying to get what a producer wants. When you are pouring out more of yourself through an instrument than you've actually got, there are no rules other than your own. You haven't got to please a producer, you've just got to please yourself. And if it reaches people, then it's great. ■

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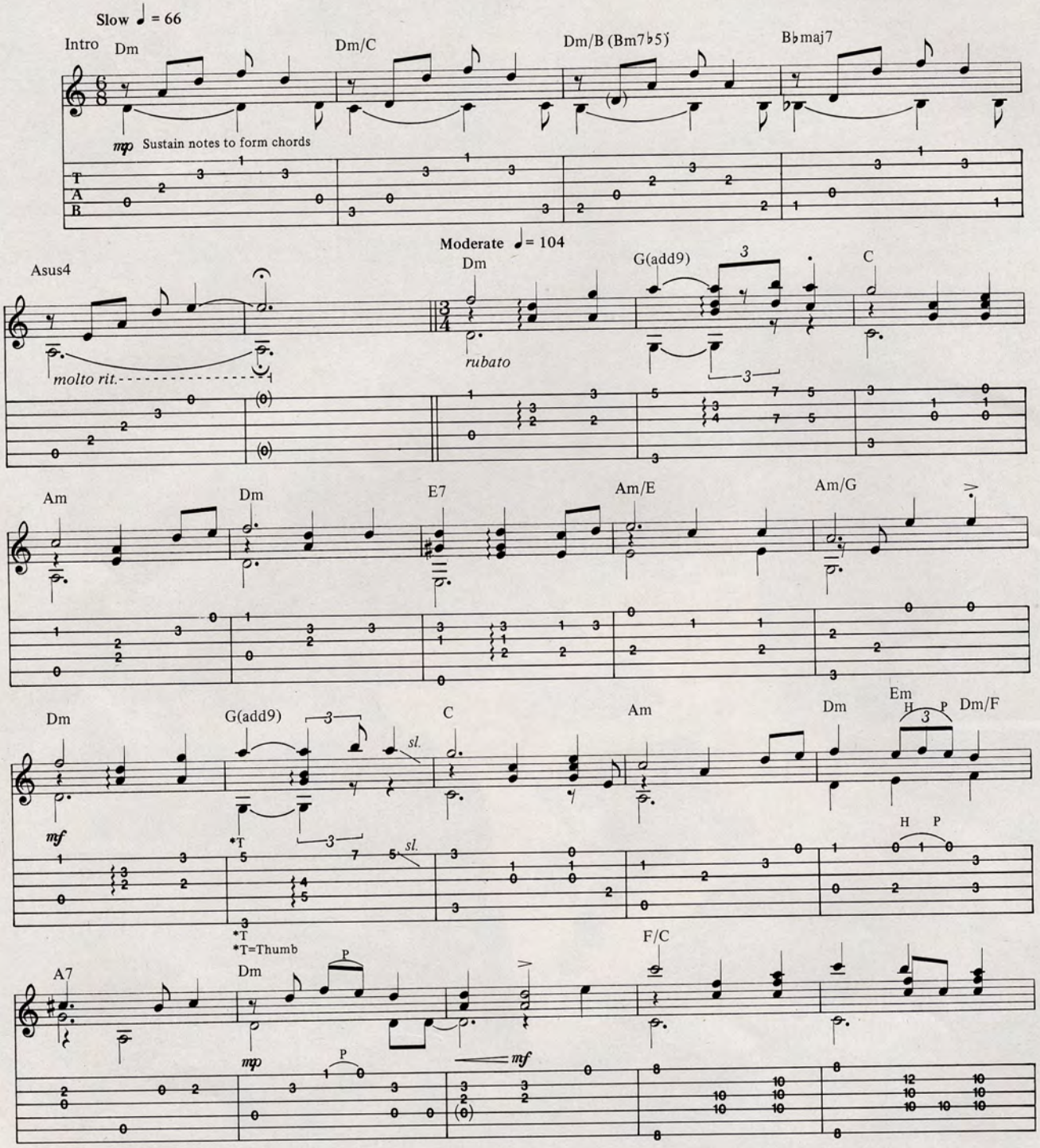
TABLATURE EXPLANATION SEE PAGE 68

GREENSLEEVES

As recorded by Jeff Beck
(From the album Truth/Epic PC 26413)

Words and music traditional



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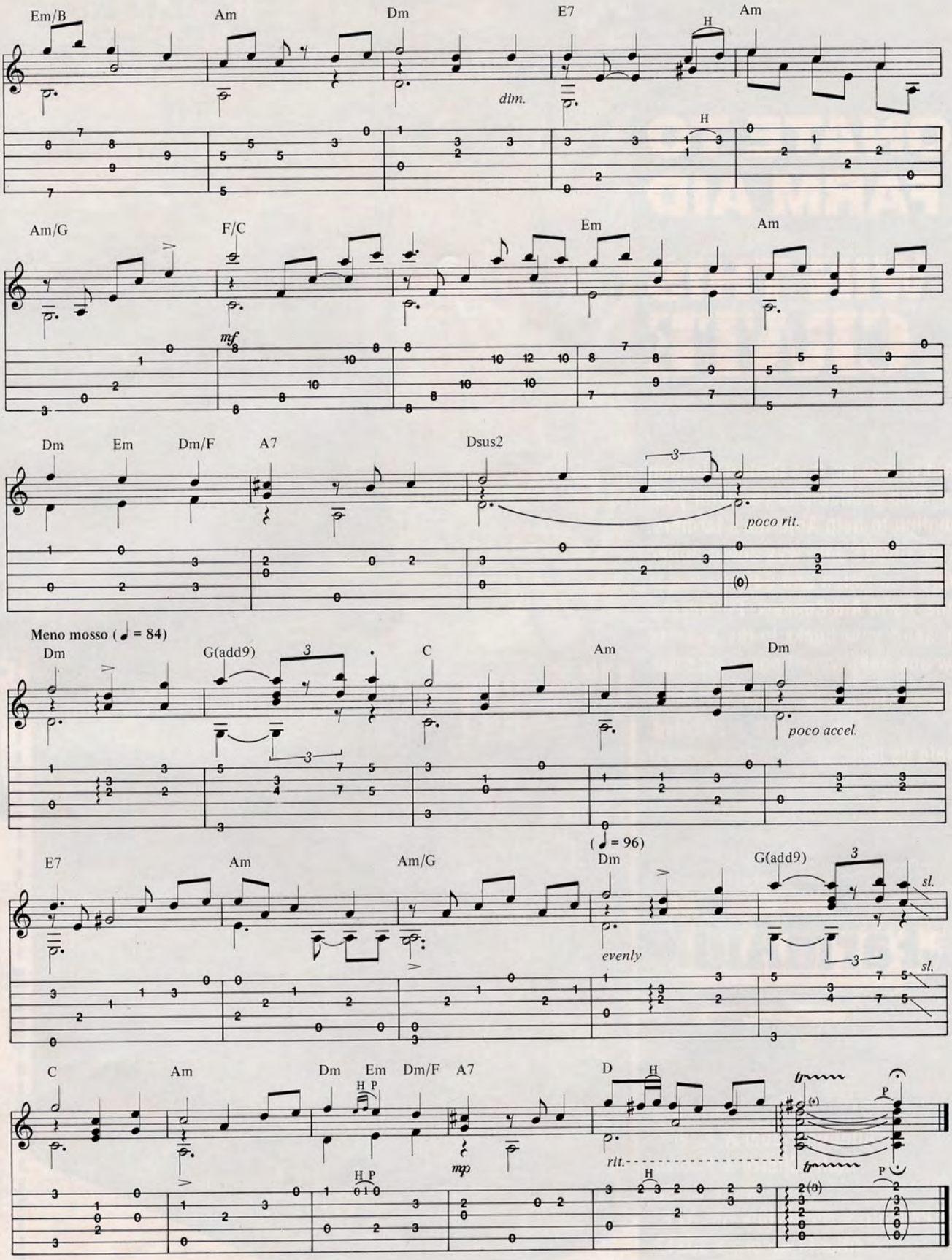
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Continued from page 55

Ross Marino

erts. I extended the tail-piece so that I had that expanse of strings between the bridge and the tailpiece, which enables me to yank and push on them to get the feedback twang-bar effect. Now I'm using the Fusion exclusively onstage; sometimes I'll pick up the Les Paul in the studio. The Byrdlands have been retired into the attic—all 23 of them. The trouble with the Byrdlands was that they always gave me tuning problems. My sound gear is a combination of Fender and Marshall amps. I've been working with Sunn amplifiers on the design of my own amp. It'll have the capabilities of that Marshall blast and the Fender cleanliness.

GUITAR: After all these years, you still seem to be a dedicated rocker—would you agree?

TED: All I can say is that if I didn't have the ulterior diversions, with my hunting, my outdoor activities and my family, I would stay on the road 360 days a year.

GUITAR: Has there ever been a point where you've lost the excitement for rock'n'roll?

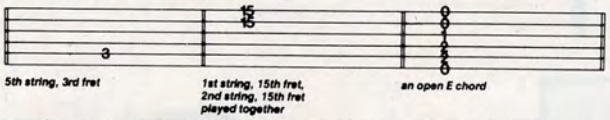
TED: No, there never was. I've never felt anything less than outrageous enthusiasm for my music. That's why when I read reviews that say how I've gotten tired and that I should hang up my guitar I'd like to catch the mother and kill him! Just pull his ★?#! right off his body and feed it to him. How dare these writers perpetrate such false impressions. Can you ever imagine Ted Nugent doing anything onstage that looks like he should stop? It's inconceivable! It's impossible! Before that ever happens—I'm much too bright—I will have already gotten out. ■

Ross Marino

TABLATURE EXPLANATION

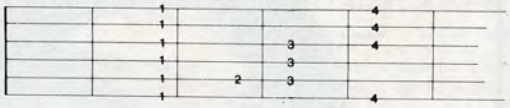
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

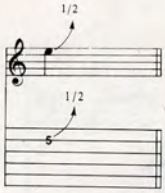


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

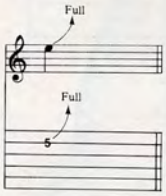
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



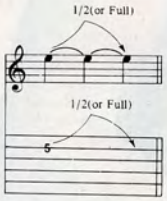
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



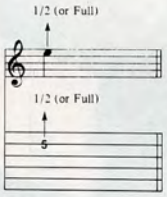
BEND: Strike the note and bend up ½ step (1 fret).



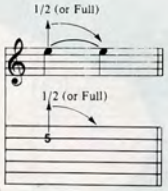
BEND: Strike the note and bend up a whole step (2 frets).



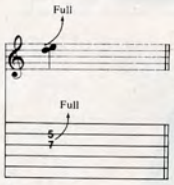
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



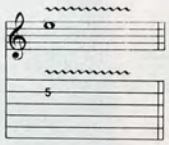
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



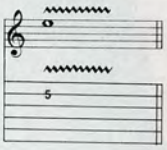
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



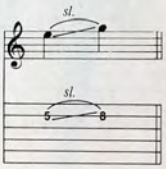
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



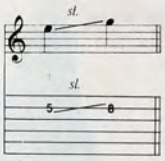
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



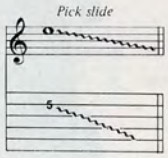
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



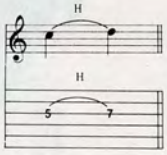
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



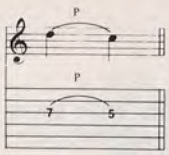
SLIDE: Same as above slide, but the 2nd note is struck.



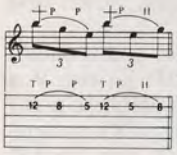
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



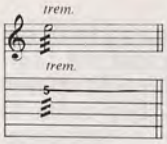
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



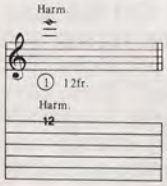
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



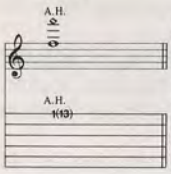
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull-off to note fretted by the fret hand ("T" indicates "tapped" notes).



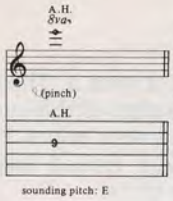
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



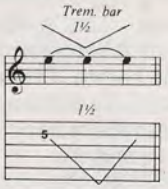
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



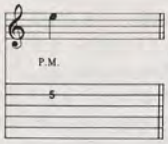
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



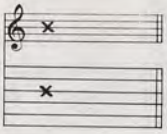
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: Pitch of a note or chord is dropped a specified number of steps then returned to original pitch.



PALM MUTE (P.M.): The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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Continued from page 59

STEVIE RAY VAUGHAN:

GUITAR: What kind of cushion does the addition of keyboard player Reece Wynans give you? Santana refers to his band as a big couch. Playing in a trio is like playing on toothpicks.

STEVIE: Yeah, but toothpicks stand up. Reece is king of a lot of different things. He can be playing along and you won't necessarily hear him, but when he stops playing you know it. That's not all he does. He can stand up to the best of them, and stand tall. His ideas are straight ahead. He is free when he plays and he makes me free when I play.

GUITAR: Does he provide an extra cushion which gives you more room to breathe?

STEVIE: It's more relaxed because I have more time. If I'm singing, I can let myself have more time to wait. It sounds funny, but I give myself more time to wait so I have longer to sing. If you let the chords sit down before you start, then you have no reason to rush. That's the difference between playing with a trio or a bigger band. My tendency is to rush into it. Then you're rushing to get it smoothed out the whole time you're singing. If you let it sit down on the chord, if you let it plant itself, then you've got this foundation.

GUITAR: The pavement is there before you have to run.

STEVIE: Right, then you can walk.

GUITAR: Were you looking for a keyboard player or did Reece just happen to fit in?

STEVIE: Reece and I have been trying to get together for quite a while. If things had worked out for the second album we would have hired him then, but we both had old phone numbers.

GUITAR: Did you do *Voodoo Chile* because it was your favorite Hendrix song?

STEVIE: Actually, we did several Hendrix songs and that was just the one we liked the performance better on.

GUITAR: Which other Hendrix tunes did you record?

STEVIE: *Little Wing*, *Third Stone from the Sun*, and *Come On*, which we recut for **Soul to Soul**. Earl King did part one, Hendrix did part two, we did part three. It's a great song and fun to play.

GUITAR: Speaking of fun to play, how was playing with James Brown on the Dan Hartman tune (*I Live in America*) for ***Rocky IV***?

STEVIE: I overdubbed. It's pretty wild but it gets it. They wanted noises on one part of the song so I just hooked up every effect I could find in the studio, turned them all on ten and hit my guitar.

GUITAR: I understand Sean Penn has asked you to score a film for him?

STEVIE: That's what I hear. I'd like to try it. It's something I've never tried to do before. There were certain songs that I have written that I thought would fit into the movies. It will be interesting to try and do.

GUITAR: One cup of tea you explore is jazz. You seem interested but not nearly as confident.

STEVIE: It's just that I've seen people like George Benson play and I'm not as knowledgeable in chord structures and theory as I would need to be to do it the way I would like to.

GUITAR: *Swang's Stang*, like *Gone Home* on **Soul to Soul** has a lighter touch.

STEVIE: *Swang's Stang* was a fun one to do; it was a first take. For *Swang's Stang* I had a Johnny Smith model guitar to play on. *Gone Home* was a Stratocaster through 650 watts.

GUITAR: What can a rocker learn from a jazz great like Kenny Burrell?

STEVIE: There's a lot of finesse to be learned there. There's a lot of material. Kenny Burrell and Grant Green are incredible. It may be too laid back for some people but in a lot of ways it's not laid back at all. It's gettin' it. **Grant Green Live at the Light House** is knocked out. It moves. A lot of people can't keep up with it. It makes fusion sound, not mild, but it doesn't rely on effects to get cookin'. This guys plays on a D'Angelico and it's movin'.

GUITAR: What about your own equipment? Have there been any changes?

STEVIE: I've got a couple more amps that work now. I've got a Howard Dumble, but my frontline is two Fender Vibroverbs, a Super Reverb, and an 8 by 10 Marshall Cabinet that's hooked up to the Dumble. There's also a Fender Vibrotone. I just keep going through different combinations of amps that seem to work well together. My guitars are all basically Stratocasters. Some are custom built but my main guitar is still the '59 with stock pickups. It has a left handed tremolo bar and bass frets. All of my guitars with the exception of one or two have bass frets on them. I like the way they feel. It's easier to grip the strings.

GUITAR: Does the wah wah give you another voice, perhaps a saxophone?

STEVIE: I just like it. You can do all kinds of different things with them. On the song *Say What* I use two wahs at certain times.

GUITAR: Are you sitting down and using two feet?

STEVIE: Sometimes, and sometimes I ducktape them together. I use Vox wahs, one of them was Hendrix's. It's the one I'm using every night on stage.

GUITAR: Do you still use G.H.S. strings?

STEVIE: I'm going back and forth between those and some that Bill Lawrence is sending me. They hold up well and keep their tone. They seem to have a little more tone in the first place. People keep telling me that the same companies make all the strings and put them in different packages. But they are made different. They have different qualities to them. It depends on the alloy. I use big strings and certain strings are harder sounding and harder to work with.

GUITAR: Whatever happened to your Albert King project?

STEVIE: It looks like we've got a label (Blue Note) to do it for. I'm just hoping we can do it soon. It's been a schedule problem.

GUITAR: Do you have any feeling as to why you have captured such a fine audience when others around you, like Albert King or Lou Ann Barton remain in the shadows?

STEVIE: Maybe because we have such different styles. All those people have opened up doors for us and it's given us a good chance to get across to a lot of different audiences. We've got everywhere from 12-year-old kids to 80-year-olds.

GUITAR: I know you'll say **Soul** is your best album yet, but why?

STEVIE: We've grown and we had to do a lot of soul searching while we were making this record. The first record we had 28 years to put together. The second one we had been on the road and cut it in the middle of being on the road. This one we had tried to come off the road and work on it with preproduction, without playing gigs. We realized that what was missing was not playing in front of people. We had been away from playing in front of crowds for seven weeks. So we went out and played about 10 gigs and came back and cut it like a snap. We missed the interaction with people that we need. That's the way to do it from now on. We'll decide on a lot of the material, because we always cut more than we use. Then we'll be prepared for the record. But first we'll go out and play it, then go back and do it. ■

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MU65MT

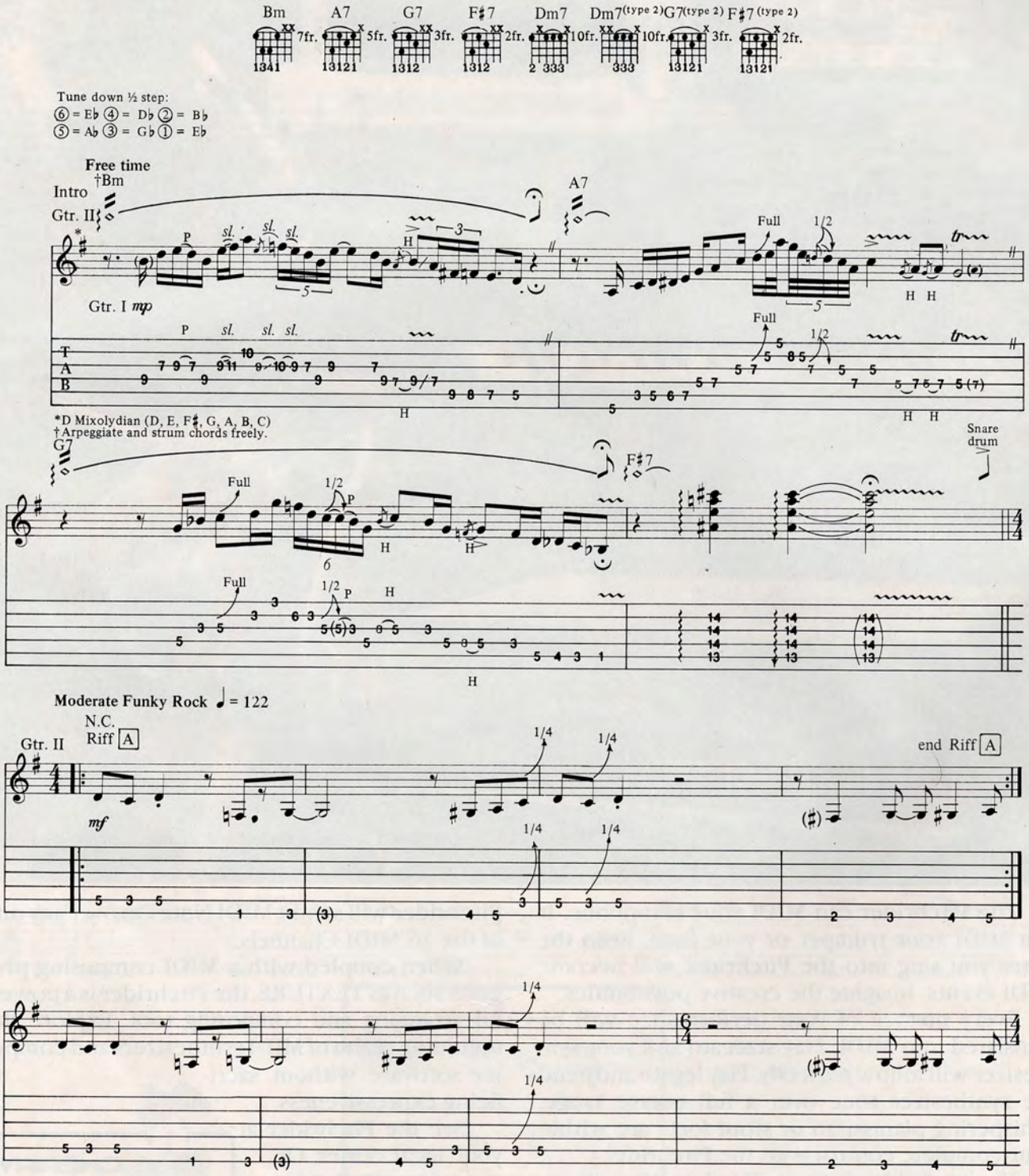
TABLATURE EXPLANATION SEE PAGE 68

COULDN'T STAND THE WEATHER

As recorded by Stevie Ray Vaughan

(From the album Couldn't Stand the Weather/Epic FE 39304)

Words and music by
Stevie Ray Vaughan



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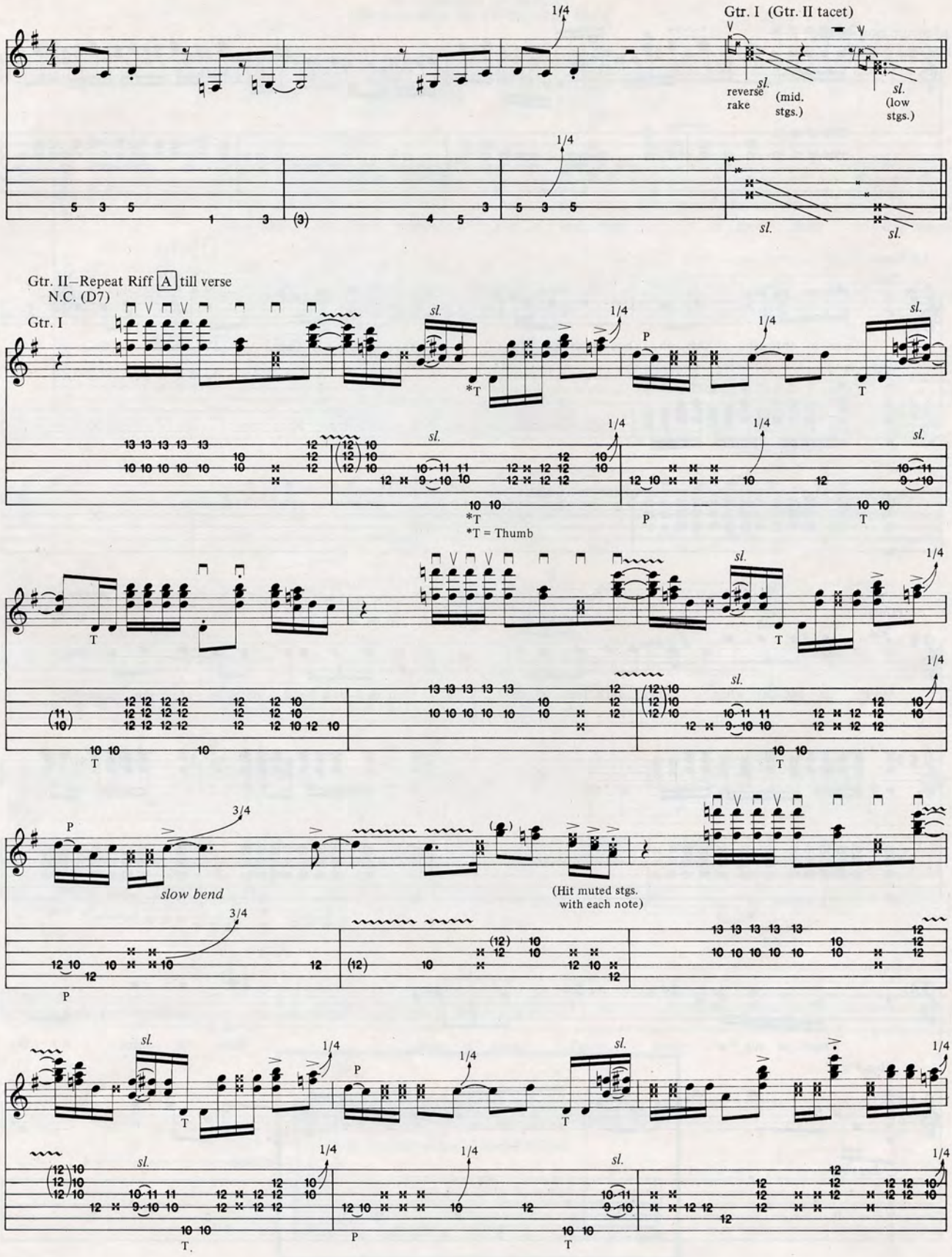
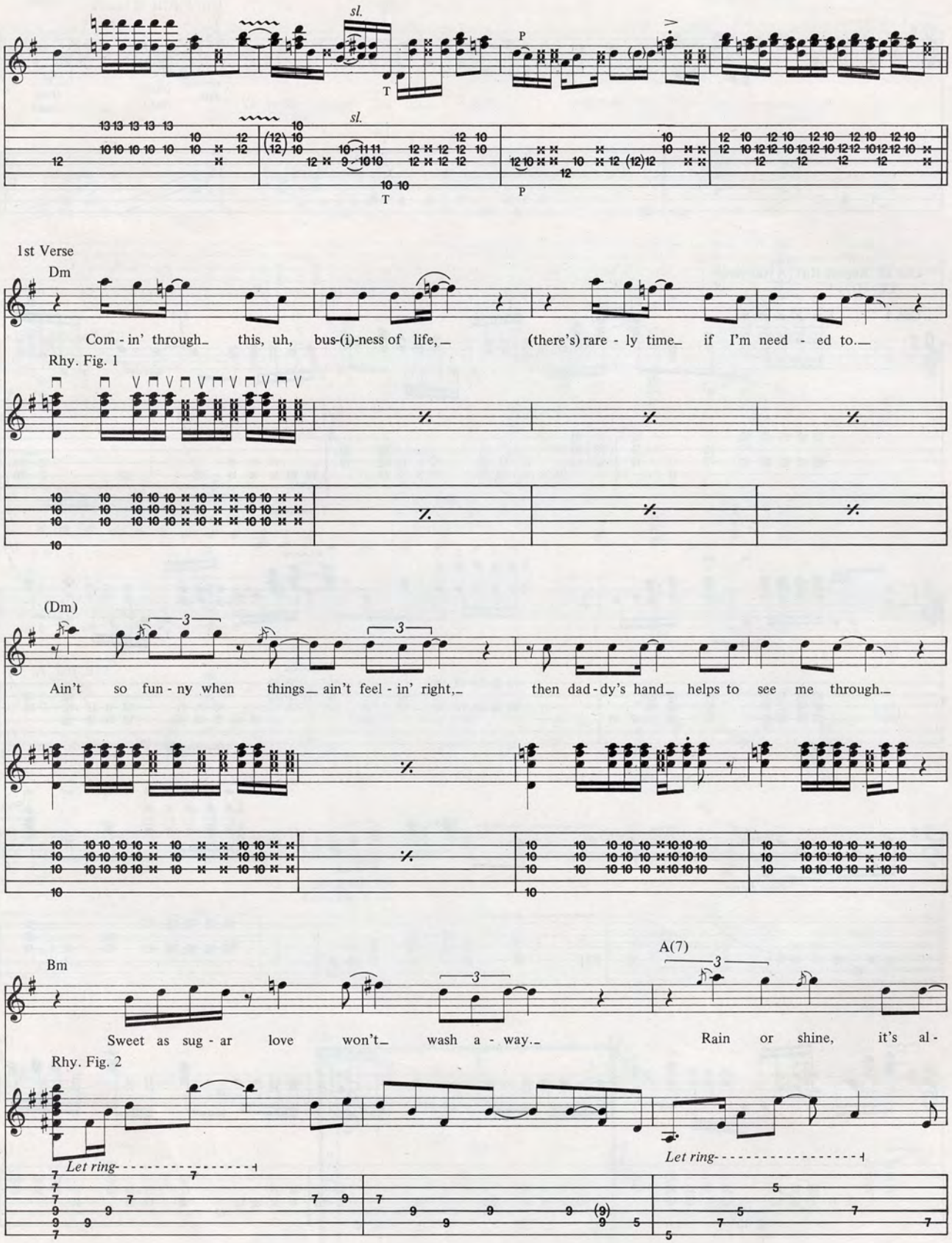
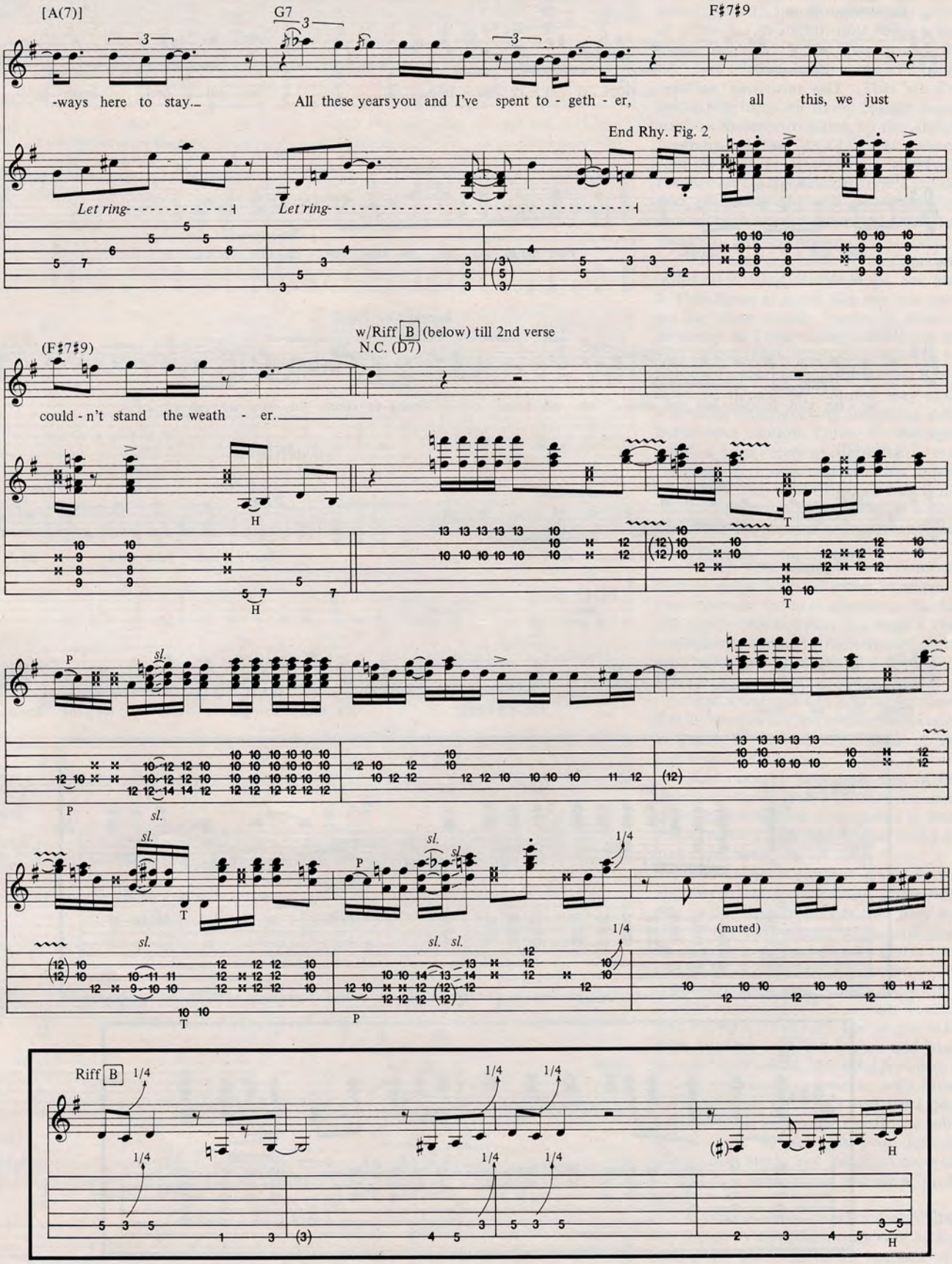

Gtr. I (Gtr. II tacet)
reverse rake
sl.
(mid. stgs.)
(low stgs.)
1/4
Gtr. II–Repeat Riff A till verse
N.C. (D7)
Gtr. I
*T
*T = Thumb
P
T
3/4
slow bend
(Hit muted stgs. with each note)


sl.
P
T
1st Verse
Dm
Com - in' through this, uh, bus-(i)-ness of life, (there's) rare - ly time if I'm need - ed to.
Rhy. Fig. 1
(Dm)
Ain't so fun - ny when things ain't feel - in' right, then dad - dy's hand helps to see me through.
Bm
A(7)
Sweet as sug - ar love won't wash a - way. Rain or shine, it's al -
Rhy. Fig. 2
Let ring


[A(7)]
G7
F♯7♯9
-ways here to stay.
All these years you and I've spent to - geth - er,
all this, we just
End Rhy. Fig. 2
Let ring
Let ring
(F♯7♯9)
w/Riff B (below) till 2nd verse
N.C. (D7)
could - n't stand the weath - er.
H
T
P
sl.
1/4
(muted)
Riff B
1/4
H

2nd Verse
Repeat Rhy. Fig. 1

Dm

Like a train that stops at ev - 'ry sta - tion, we all deal with trials

(Dm)

and trib - u - la - tions. Fear hangs the fel - low that ties up his years,

(Dm)

en - tan - gled in yel - low and cries all his tears. Repeat Rhy. Fig. 2

Bm

Chang - es come be - fore we can go;

w/Riff C

A(7)

Learn to see them be - fore we're too old.

w/Riff D

G7

Don't just take me for

F♯7♯9

tryin' to be heav - y. Un - der - stand, it's time to get r - read - y for the storm.

Riff C

A9 A6 A♭6 A9

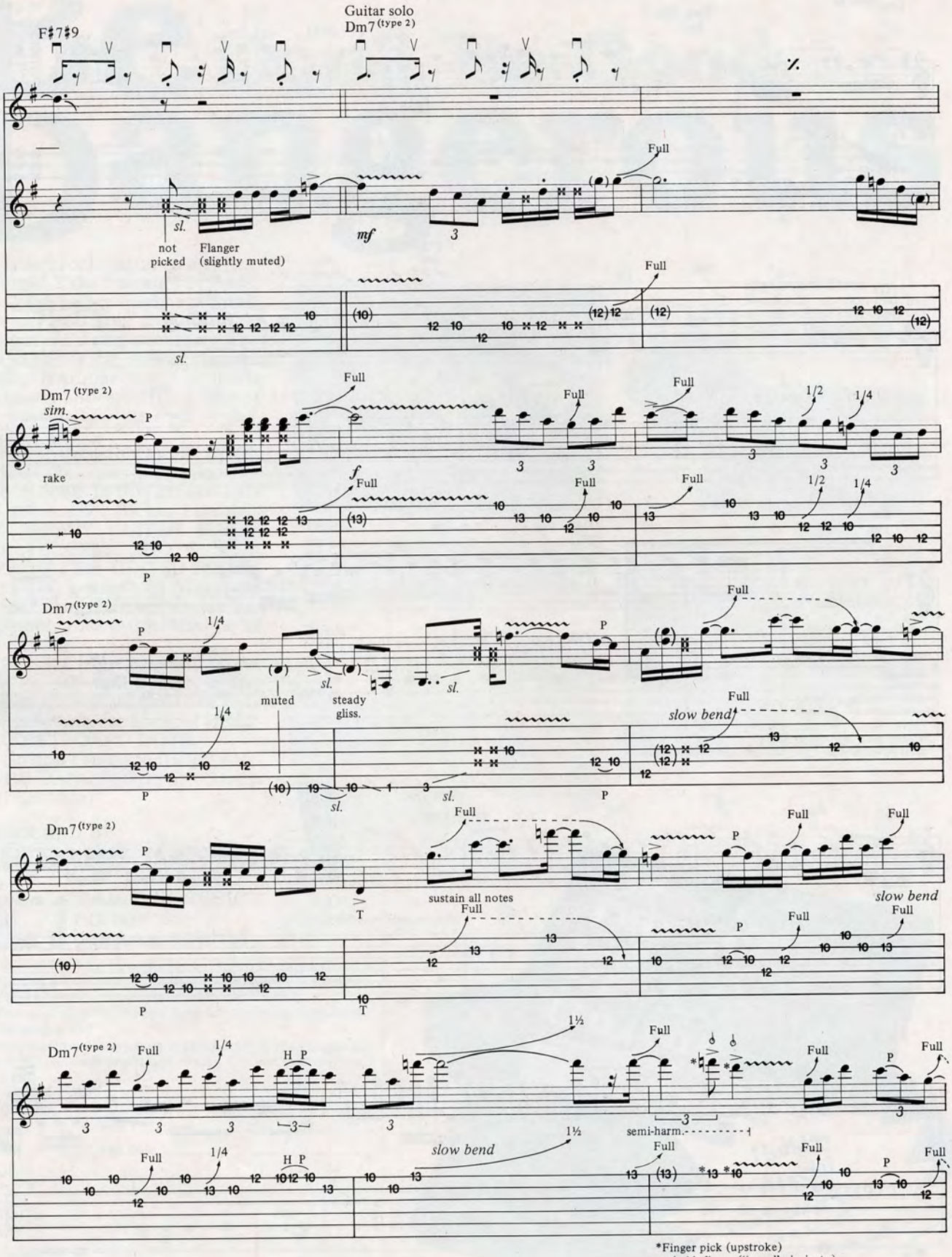
sl. sl. P P

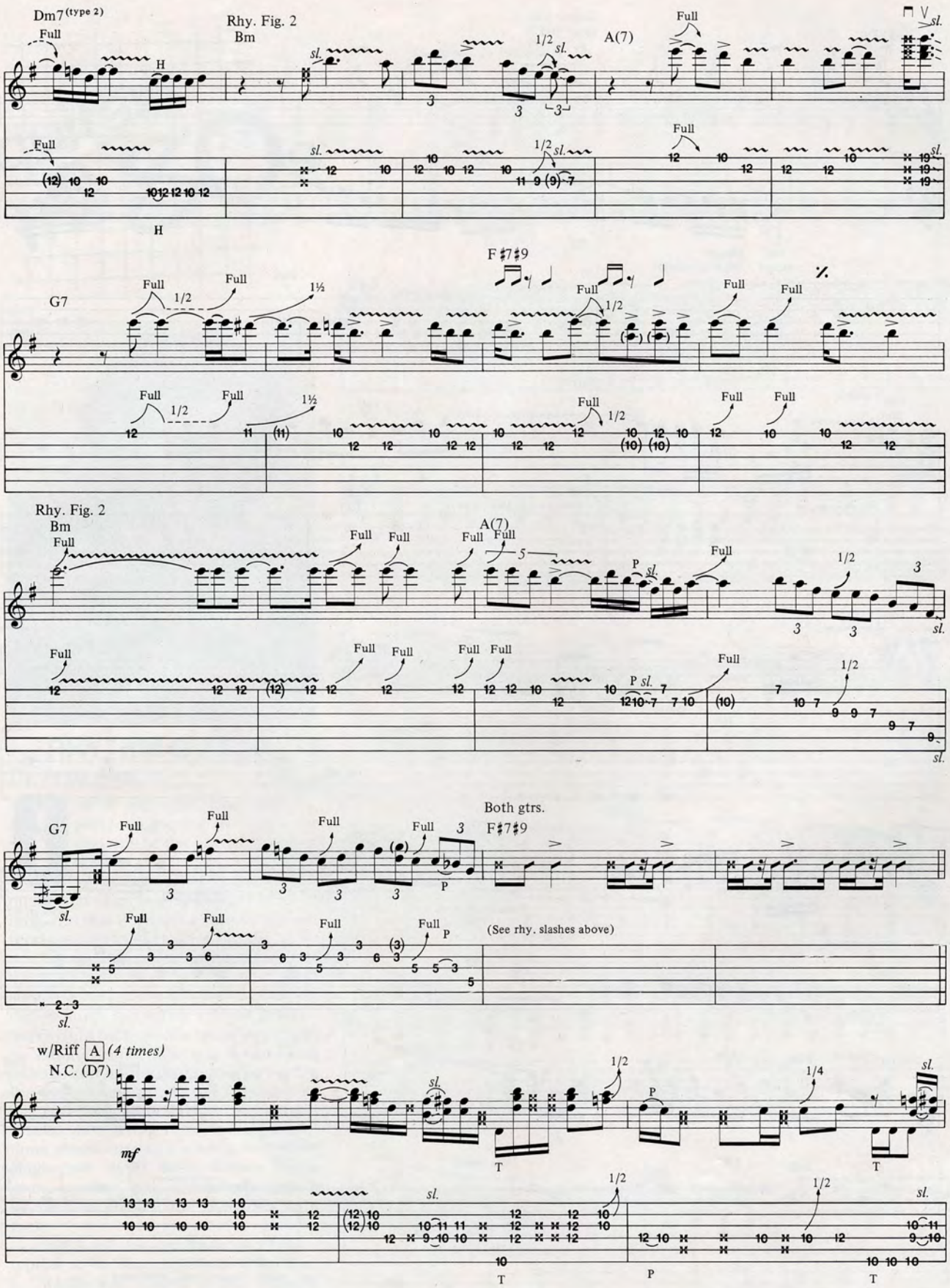
(hold chord form)

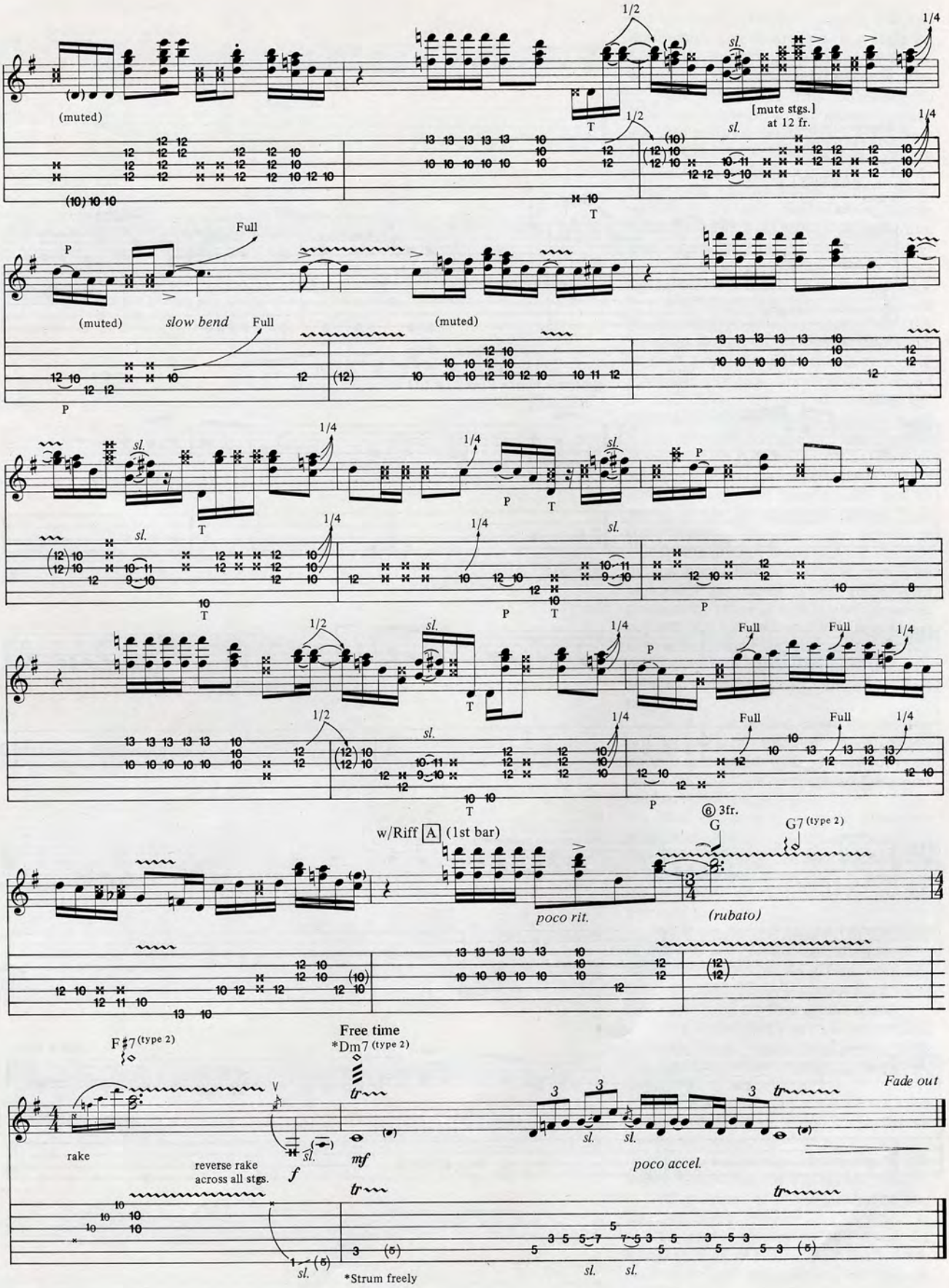
Riff D

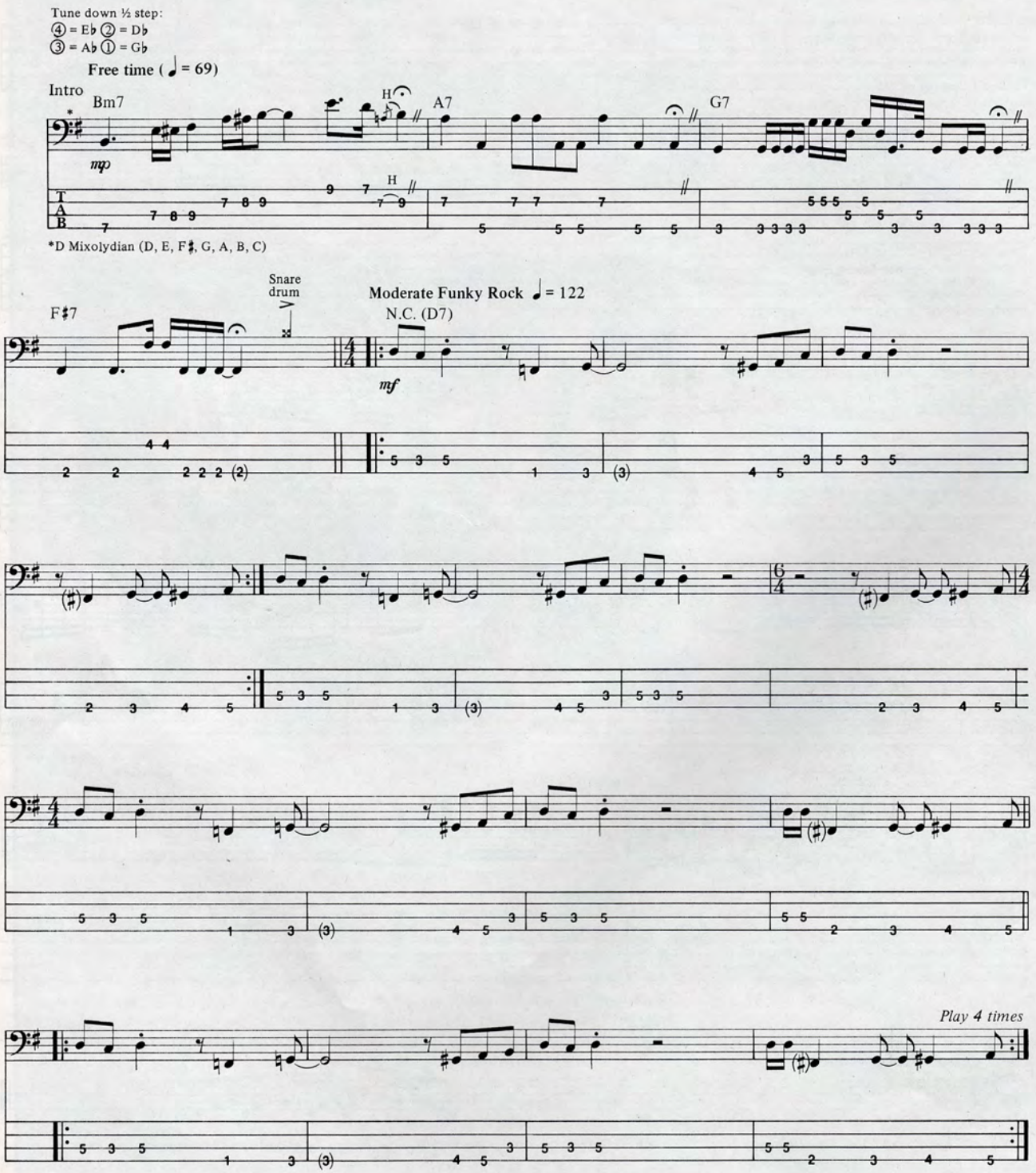
G9 G13 G9

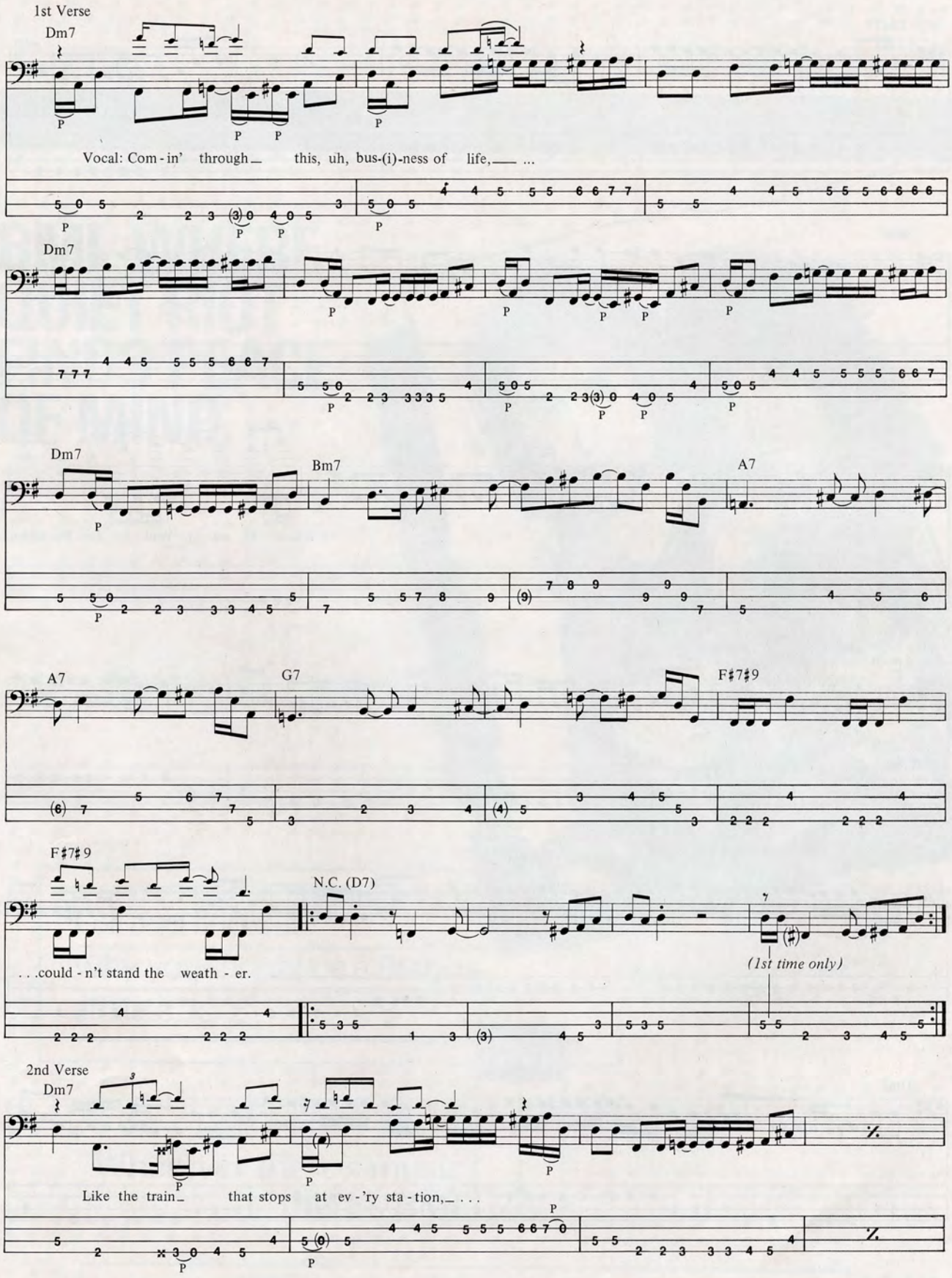
P

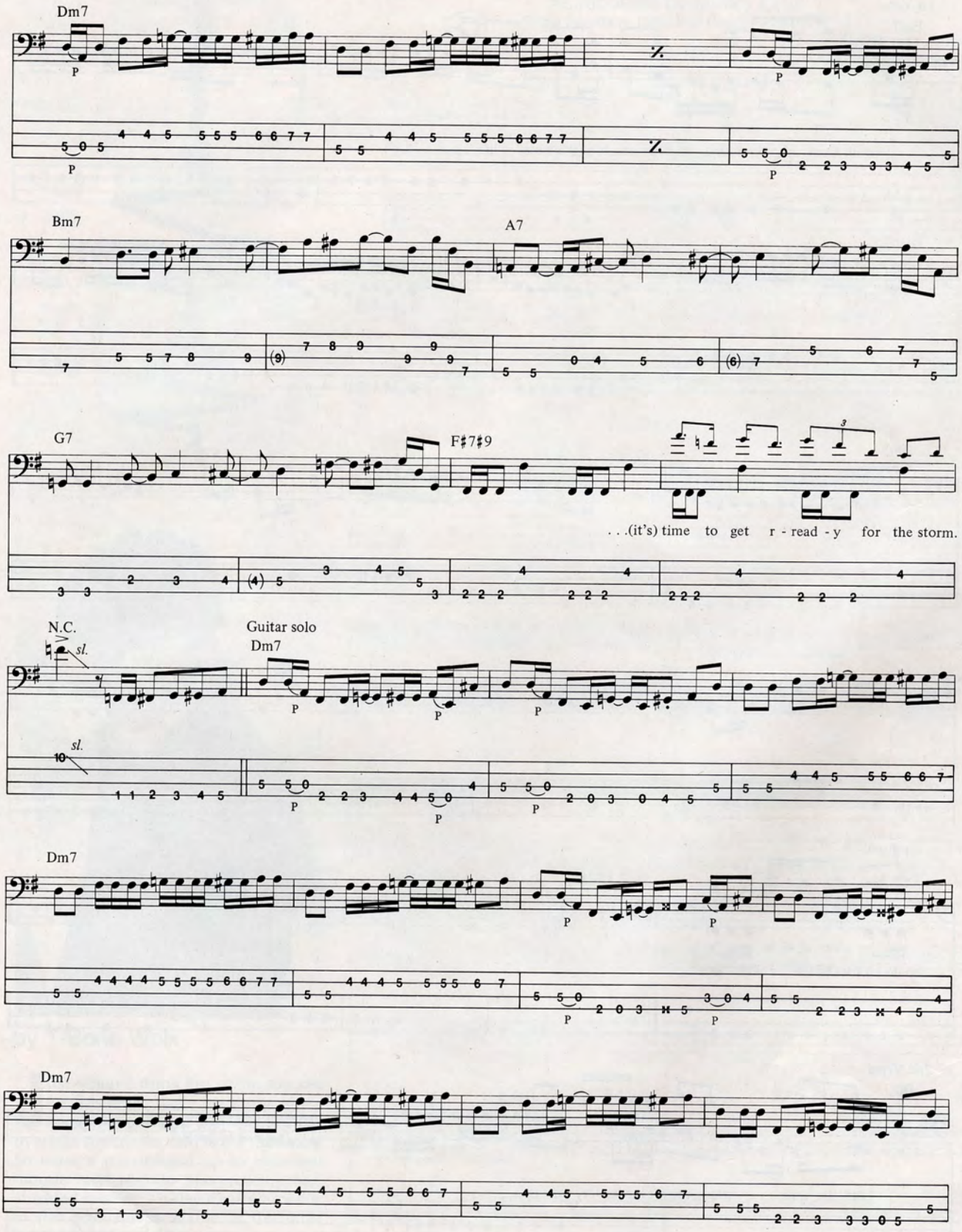

F♯7♯9
Guitar solo
Dm7 (type 2)
sl.
not picked
Flanger (slightly muted)
mf
Full
Dm7 (type 2)
sim.
rake
P
f
1/2
1/4
muted
steady gliss.
slow bend
sustain all notes
T
H P
1½
semi-harm.
*Finger pick (upstroke) w/mid. finger ("snap" pizzicato)

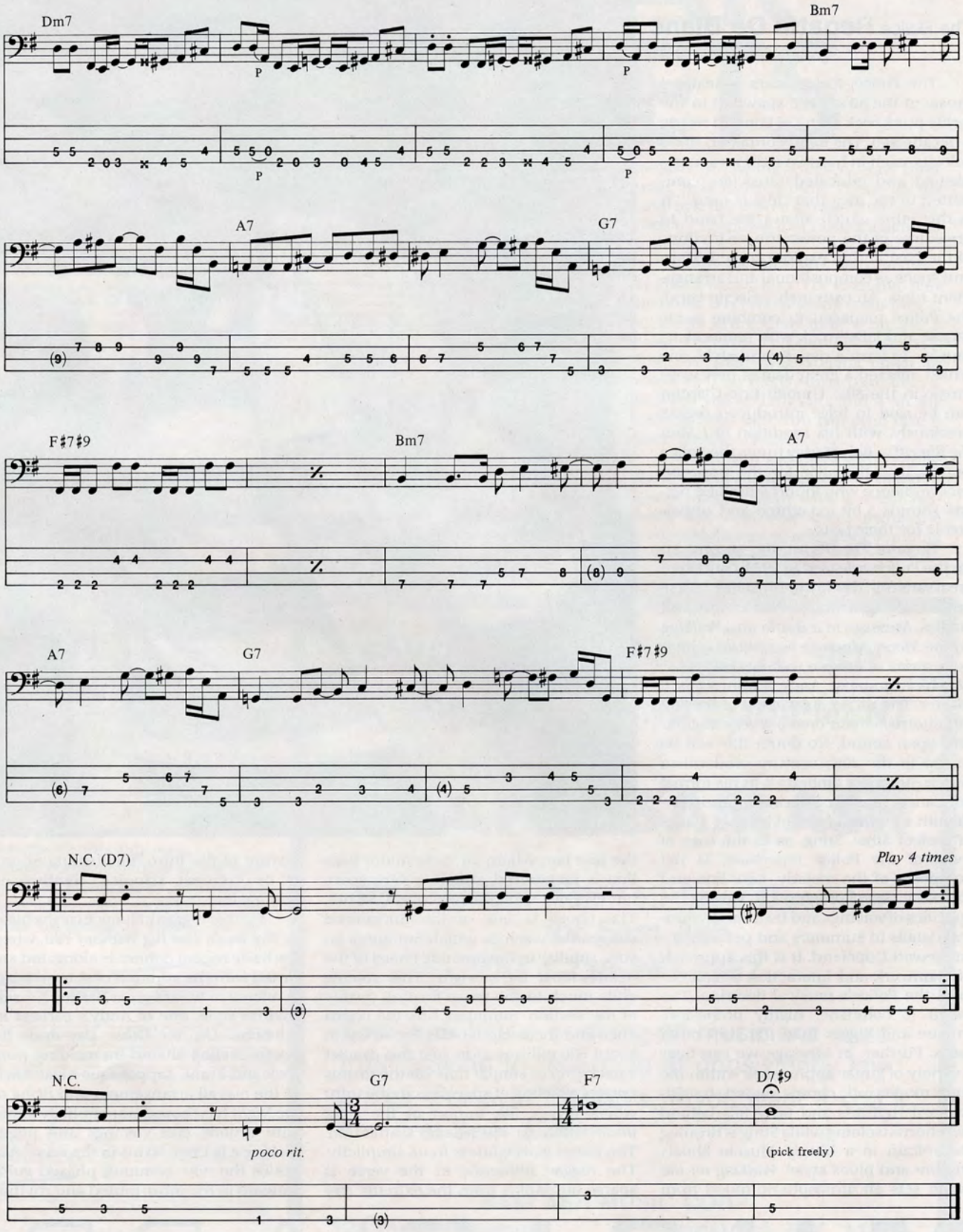

Dm7 (type 2)
Rhy. Fig. 2
Bm
A(7)
G7
F♯7♯9
Rhy. Fig. 2
Bm
A(7)
G7
Both gtrs.
F♯7♯9
(See rhy. slashes above)
w/Riff A (4 times)
N.C. (D7)


(muted)
1/2
1/4
sl.
[mute stgs.]
at 12 fr.
T
P
Full
slow bend
w/Riff A (1st bar)
poco rit.
(rubato)
6 3fr.
G
G7 (type 2)
F♯7 (type 2)
Free time
*Dm7 (type 2)
rake
reverse rake
across all stgs.
f
mf
poco accel.
Fade out
*Strum freely


Tune down ½ step:
④ = E♭ ② = D♭
③ = A♭ ① = G♭
Free time (♩ = 69)
Intro
Bm7
A7
G7
mp
H
*D Mixolydian (D, E, F♯, G, A, B, C)
F♯7
Snare drum
Moderate Funky Rock ♩ = 122
N.C. (D7)
mf
Play 4 times


1st Verse
Dm7
Vocal: Com - in' through this, uh, bus-(i)-ness of life, ...
Dm7
Dm7
Bm7
A7
A7
G7
F♯7♯9
F♯7♯9
N.C. (D7)
. . .could - n't stand the weath - er.
(1st time only)
2nd Verse
Dm7
Like the train that stops at ev - 'ry sta - tion, . . .


Dm7
Bm7
A7
G7
F♯7♯9
. . .(it's) time to get r - read - y for the storm.
N.C.
sl.
Guitar solo
Dm7
Dm7
Dm7


Dm7
Bm7
A7
G7
F♯7♯9
Bm7
A7
A7
G7
F♯7♯9
N.C. (D7)
Play 4 times
N.C.
G7
F7
D7♯9
poco rit.
(pick freely)

The Police **Regatta De Blanc**

by Wolf Marshall

The Police, forerunners of textural music of the 80's, were spawned in the fertile punk rock scene of London nearly a decade ago. The band contained three soloists, each in his own right an accomplished and educated musician, committed to the idea that "less is more." It is this ethic which allows the band to break free of the power trio restrictions of the past and to explore sonic texture and space as compositional and arrangement tools. An extremely eclectic band, the Police managed to combine punk, reggae and jazz—rock with modernistic music—to form a new hybrid style, one which affected a great deal of new wave music in the 80s. Though Eric Clapton can be said to have introduced reggae previously, with his rendition of *I Shot the Sheriff* (a Bob Marley tune), the Police popularized the style for the pop and rock audience who found authentic reggae sounds a bit too ethnic and unpalatable for their taste.

Regatta De Blanc, the second Lp for the Police, released in 1979, contained great variety in rhythm approaches, sparse but intriguing arrangements and two hit singles, *Message in a Bottle* and *Walking on the Moon*. *Message in a Bottle* is built on a series of unique voicings on guitar, of which guitarist Andy Summers is a master. The riff is constructed of stacked 5th chords, which create a very angular and open sound. No doubt this can be traced to the 20th century modernism which Summers embraced in his formal education (Bartok, Stravinsky, and Hindemith were also fond of interval stacks of perfect 5ths). Sting, as in the case of most of the Police repertoire, is the composer of the melody, bass line and the basic chord progression, leaving the specifics of voicings and textural rhythmical details to Summers and percussionist Stewart Copeland. It is this approach of teamwork and interaction which defines the Police's musical doctrine. The result is coloristic, highly orchestral, unique and bigger than the sum of its parts. Further, in *Message* we can hear a variety of guitar approaches within the tune: modernistic chords, muted straightforward rhythms and tasty fills behind the chorus (soloing while Sting is droning the refrain in a bluesy Muscle Shoals rhythm and blues style). *Walking on the Moon* sets an atmospheric mood from the first bar, where an eerie minor bass line is juxtaposed against a very spare but effective echo delayed chord strum. The chord is one of the unresolved suspended voicings which Summers favors, similiar to the opening chord of the Beatles/*Hard Day's Night*. This voicing adds much to the tense floating quality of the section. Summers hits the chord once and the delay repeats the strum in about 600 milliseconds. Just this against a backdrop of simple time on the drums creates a feeling of spaciness in the intro which brings the import of the song immediately to the listener's attention. The mood is weightless in its simplicity. The reggae influence in the verse is sparse but builds from the extreme airy texture of the intro. Its ensuing chorus is by contrast happier, rhythmically bouncy and pop.

Further reggae influence can be heard in *The Bed's Too Big Without You*, where the basic reggae pattern is elongated and varied with the addition of slurred triads (a reference to jazz great Barney Kessel's rhythm style, one of Andy's earliest influences). *On Any Other Day* finds the reggae feeling altered by melding punk rock and Frank Zappaesque bizarreness to the overall arrangement and *Bring on the Night* has the reggae simplicity joined with unique jazz voicings and fingerpicking a la Chet Atkins in the verse. Also notice the now common phased guitar ostinato in the intro; muted and rhythm-

MUSIC APPR

ically defined, it sets up the meter for the tune.

Contact and *No Time This Time* exploit the Police eclecticism. The former is based on a George Harrison-inspired guitar riff, similar to the Beatles *Dr. Robert*, and contains some unusual synthesizer touches (Andy Summers was a leading innovator in early guitar synthesizer experimentation) doubling the bass line. Summers also used Moog pedals to add bottom weight during live performances. The latter is a Ventures meets punk fusion mixture. The muted and active melody rhythm part (another example of the blurred distinction between lead and rhythm guitar work) is reminiscent of the "surf style" music of the early 60s, while the mood that it contributes to is punk in its spirit and unabashed frenzy. The guitar solo is comprised of familiar rock guitar passages yet within this context the impression and intent seems novel and unfamiliar. Furthermore, the stamp of punk rock can be felt on *It's Alright for You* but is counterbalanced by an interesting arrangement where the guitar provides some unexpected touches: slide guitar in the brief solo spots, muted guitar counter melody in the outro, overdubbed against higher octaves droning in the second guitar part and sitarish open string pedal notes in the bridge.

The cuts *Regatta De Blanc* and *Death Wish* present, to this listener, a style which is more definitive Police. The arrangements are colored with unusual guitar effects, space, textural coloration and experimentation. The guitar synthesizer is explored and a variety of guitar styles recalled. Notice the echoed harmonics in *Regatta*, also the insistent guitar figure in the outro (rather modernistic in its synthesizer-like implication). *Death Wish* exploits rhythmic contrast, slippery fingerpick arpeggiation, more synthesis and solid muted patterns in guitar parts which act as textural bridges between chorus and verse. All in all, *Regatta De Blanc* represented a move toward a more developed style and a wider degree of public acceptance. It promised greater things in the future, a promise which was fulfilled, and established a beat which others would walk on but which would remain the primary turf of the Police. ■

ECIATION

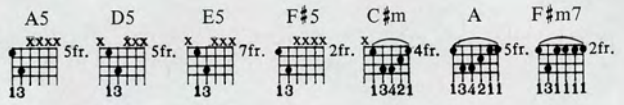
TABLATURE EXPLANATION SEE PAGE 68

MESSAGE IN A BOTTLE

As recorded by The Police

(From the album Reggatta De Blanc/A&M SP 4831)

Words and music by Sting



(All other chord voicings found in TAB)

Up Tempo Rock ♩ = 152

Intro

Rhythm Fig. 1

C♯msus2 Asus2 Bsus2 F♯msus2

mf (Chorus effect) *sl.*

Hold chord forms

Rhythm Fig. 1A

mf *sl.*

Repeat Rhy. Fig. 1 & 1A till next figure

1st Verse

C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2

Oh! Just a cast - a - way,— an is - land lost— at sea,— oh. An-oth - er lone -

F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2

ly day,— no one here— but me,— oh.— More lone - li-ness (than) an - y man—could bear.—

F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2 Rhy. Fig. 2 & 2A C♯msus2 Asus2 Bsus2 F♯add9(13)

Res - cue me— be - fore I fall— in - to de - spair,— oh.—

Rhy. Fig. 2

C♯msus2 Asus2 Bsus2 F♯add9(13)

Rhy. Fig. 2A

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Rhythm Fig. 3

A5 D5 E5 A5 D5 E5

sim.

I'll send an S. O. S. to the world, I'll send an S. O. S. to the world.

F♯5 D5 F♯5 D5

sim.

I hope that some - one gets my, I hope that some - one gets my,

F♯5 D5 Chorus Rhy. Fig. 4 C♯m *A C♯m

I hope that some - one gets my mes-sage in a bot - tle, yeah.

w/Riff A

A end Rhy. Fig. 4 C♯m A F♯m7

Mes-sage in a bot - tle, yeah.

2nd Verse

Repeat Rhy. Fig. 1 till next section

C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2

A year has passed since I wrote my note.

Add Rhy. Fig. 1A (till next section)

C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2

I should have known this right from the start.

*On all A chords with whole note figures, rake muted lower strings and allow upper strings to ring.

Riff A

Full A.H. (8va) Full P sl.

(pinch) Full A.H. Full P

11 (11) 11 9 11 (11) (11) 9 11 (11) (11) (11) sl.

C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2

On - ly hope can keep me to - geth - er.

C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2

Love can mend your life but love can break your heart.

Rhy. Fig. 3

A5 D5 E5 A5 D5 E5

I'll send an S. O. S. to the world, I'll send an S.. O. S. to the world.

w/Riff B (1st time only)

F♯5 D5 F♯5

I hope that some - one gets my, I hope that some-

w/Riff C (1st time only)

D5 F♯5 D5

To Coda

one gets my, I hope that some - one gets my

Chorus

C♯m A C♯m

sim.

mes - sage in a bot - tle, yeah.

Full P H

Full

11 11 (11) 9 11 11 9 (9) 11 (11)

P H

Riff B

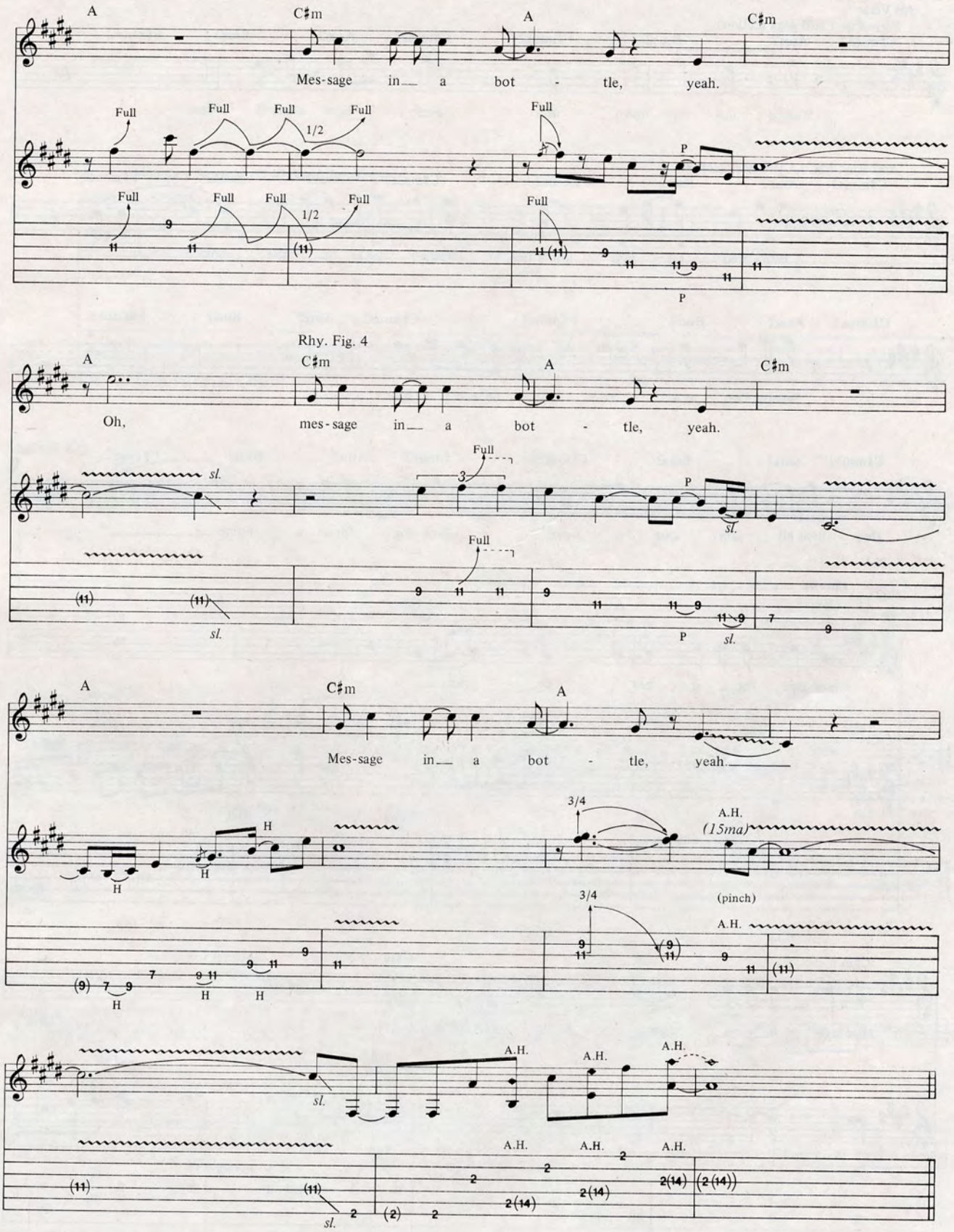
Full A.H. *(8va)* Full

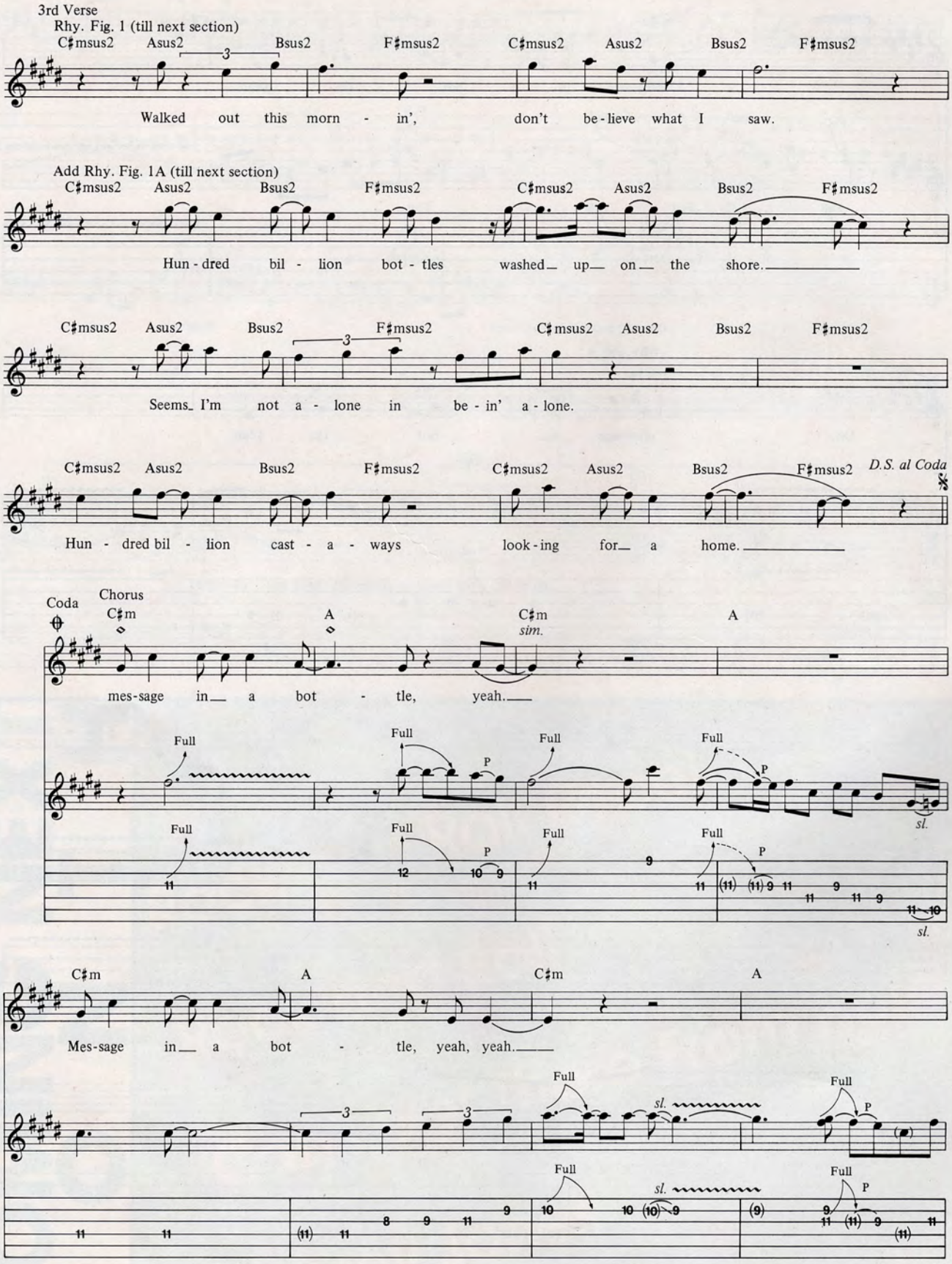
Full (pinch) A.H. Full

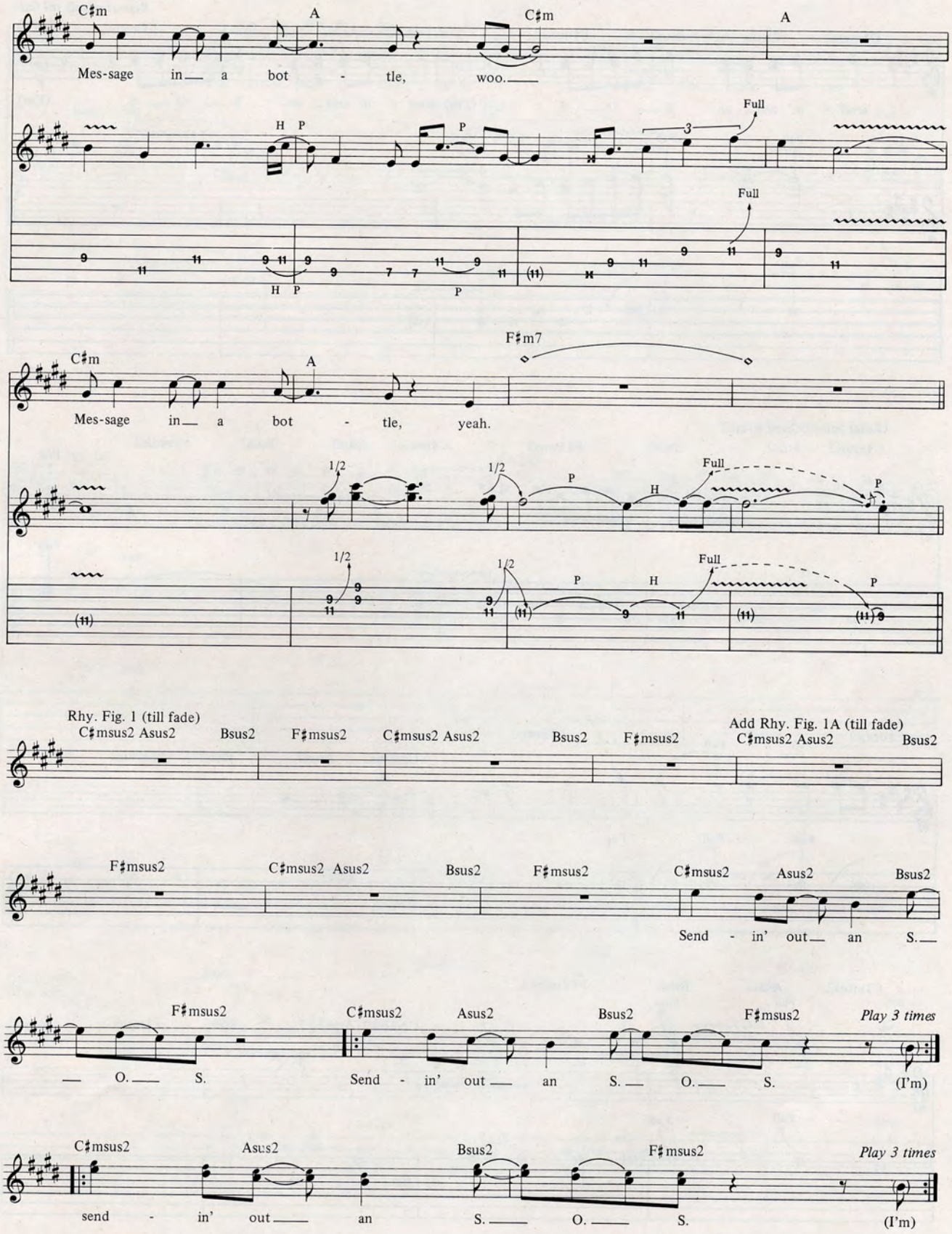
9 9 7 9

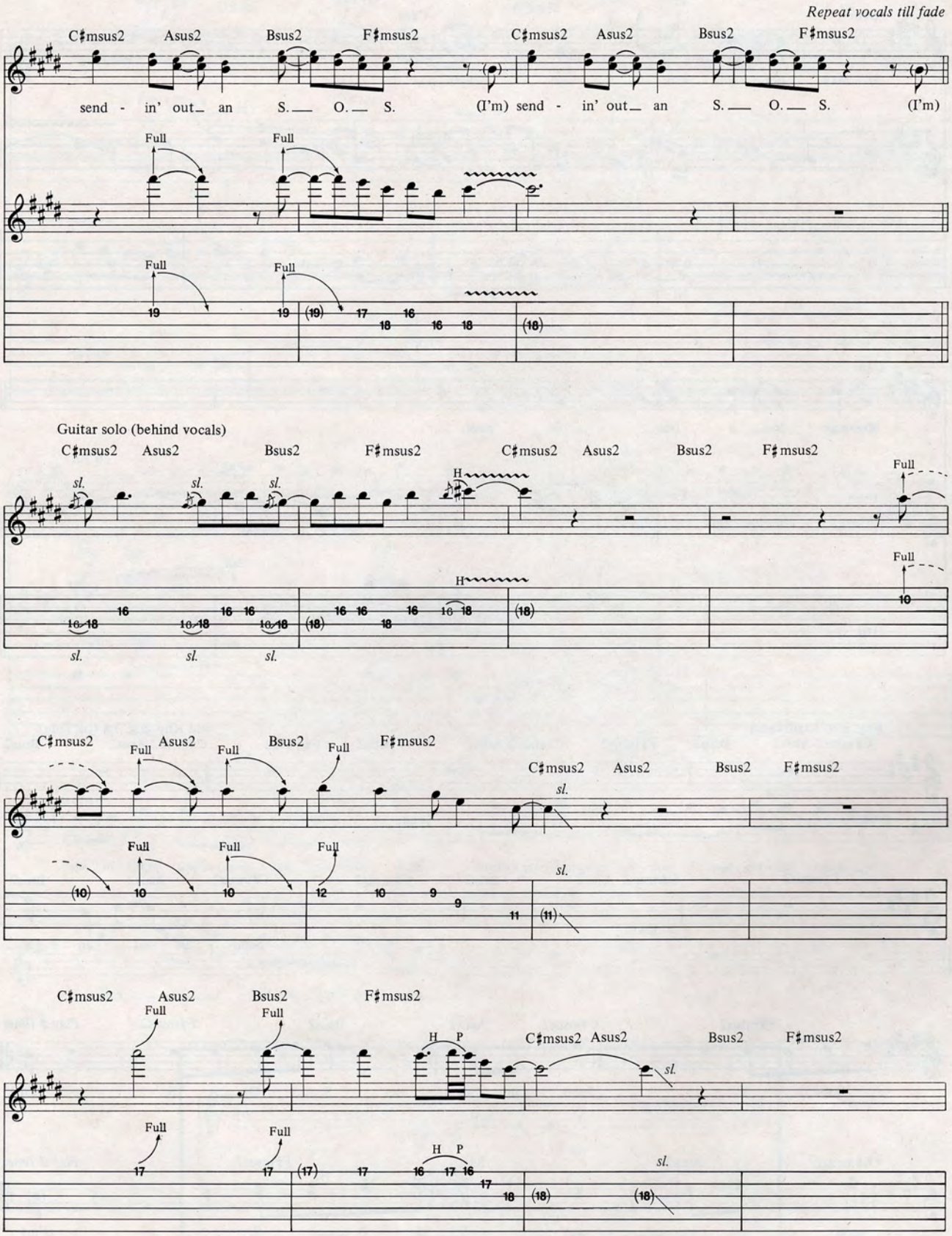
Riff C

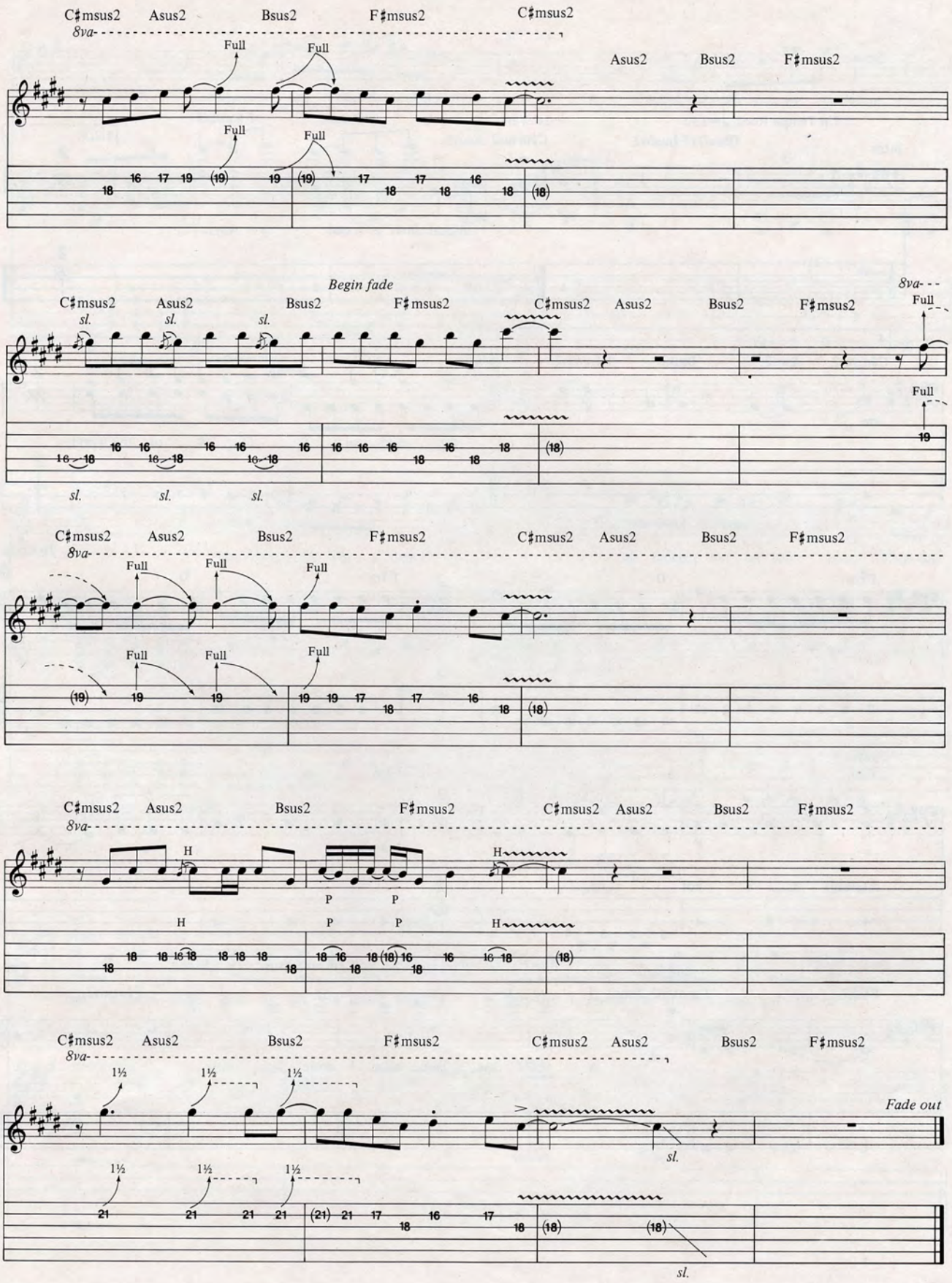
9


A
C♯m
A
C♯m
Mes-sage in a bot - tle, yeah.
Full
1/2
P
Rhy. Fig. 4
Oh, mes-sage in a bot - tle, yeah.
sl.
3
H
3/4
A.H.
(15ma)
(pinch)
A.H.

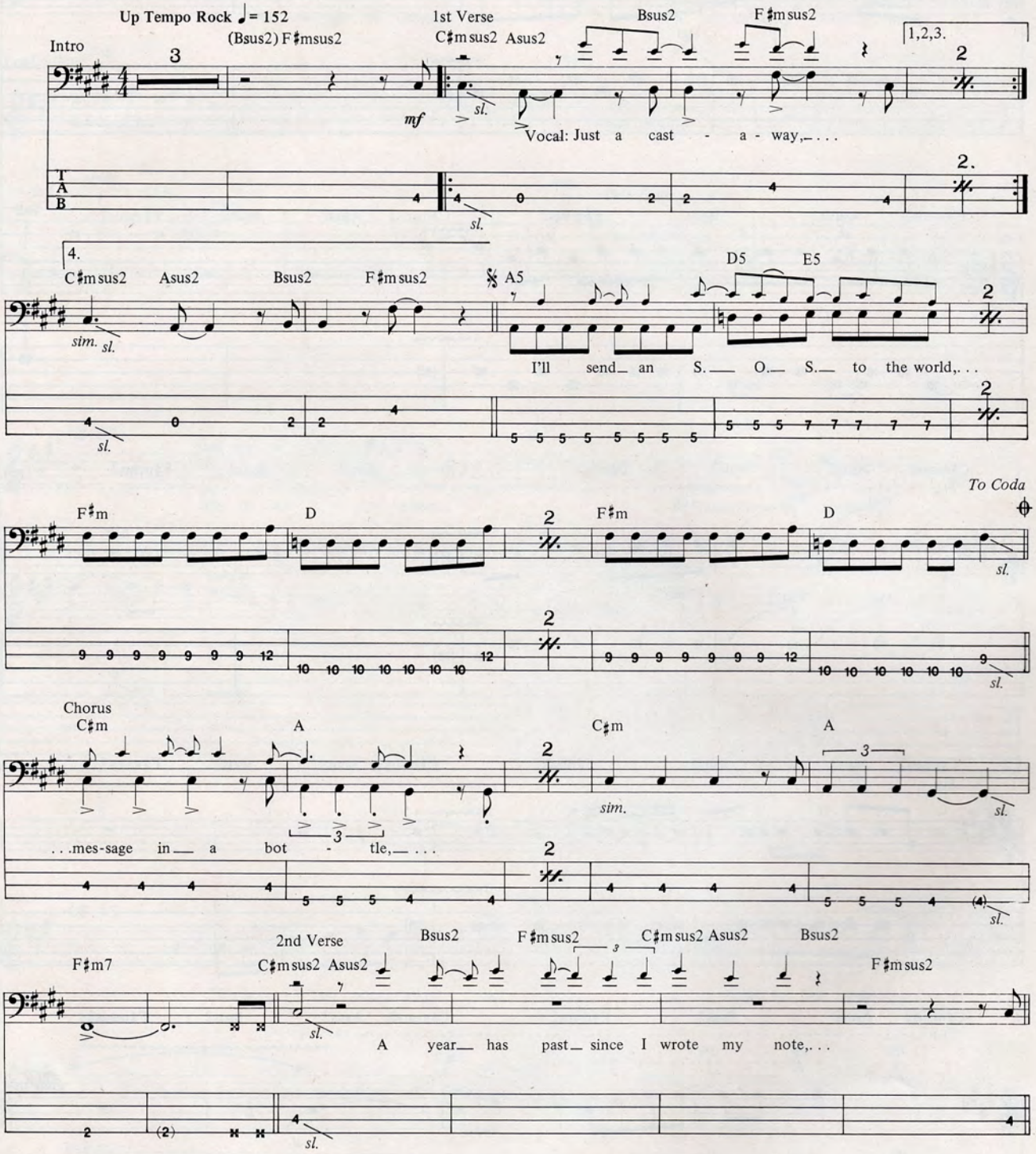

3rd Verse
Rhy. Fig. 1 (till next section)
C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2
Walked out this morn - in', don't be-lieve what I saw.
Add Rhy. Fig. 1A (till next section)
C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2
Hun-dred bil - lion bot - tles washed up on the shore.
C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2
Seems I'm not a - lone in be - in' a - lone.
C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2 D.S. al Coda
Hun - dred bil - lion cast - a - ways look-ing for a home.
Coda
Chorus
C♯m A C♯m sim. A
mes-sage in a bot - tle, yeah.
Full P sl.
C♯m A C♯m A
Mes-sage in a bot - tle, yeah, yeah.
Full sl. P

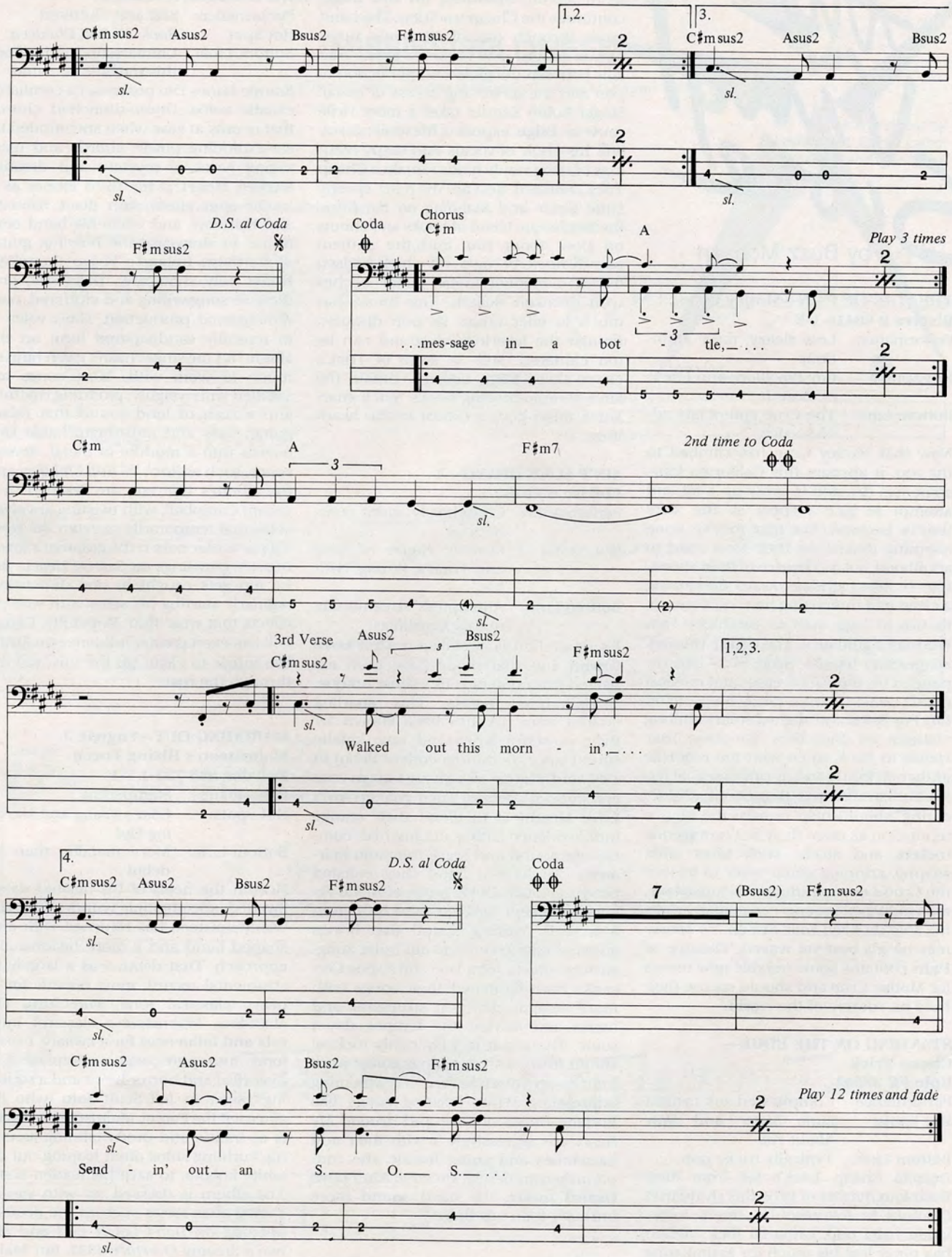

C♯m
A
C♯m
A
Mes-sage in a bot - tle, woo.
H P
P
3
Full
Full
H P
P
C♯m
A
F♯m7
Mes-sage in a bot - tle, yeah.
1/2
1/2
P
H
Full
P
1/2
1/2
P
H
Full
P
Rhy. Fig. 1 (till fade)
C♯msus2 Asus2
Bsus2
F♯msus2
C♯msus2 Asus2
Bsus2
F♯msus2
Add Rhy. Fig. 1A (till fade)
C♯msus2 Asus2
Bsus2
F♯msus2
C♯msus2 Asus2
Bsus2
F♯msus2
C♯msus2
Asus2
Bsus2
Send - in' out an S.
F♯msus2
C♯msus2
Asus2
Bsus2
F♯msus2
Play 3 times
O. S.
Send - in' out an S. O. S.
(I'm)
C♯msus2
Asus2
Bsus2
F♯msus2
Play 3 times
send - in' out an S. O. S.
(I'm)


Repeat vocals till fade
C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2
send - in' out an S. O. S. (I'm) send - in' out an S. O. S. (I'm)
Full
Guitar solo (behind vocals)
sl.
H
P


C♯msus2 Asus2 Bsus2 F♯msus2 C♯msus2 Asus2 Bsus2 F♯msus2
8va
Full
Begin fade
sl.
H
P
1½
Fade out

BASS LINE


Up Tempo Rock ♩= 152
Intro
(Bsus2) F♯msus2
1st Verse
C♯msus2 Asus2
Bsus2
F♯msus2
1,2,3.
mf
sl.
Vocal: Just a cast - a - way,— . . .
2.
4.
C♯msus2
Asus2
Bsus2
F♯msus2
A5
D5
E5
sim.
I'll send— an S.— O.— S.— to the world,. . .
To Coda
F♯m
D
Chorus
C♯m
A
. . .mes-sage in— a bot - tle,— . . .
2nd Verse
F♯m7
A year— has past— since I wrote my note,. . .


C♯msus2
Asus2
Bsus2
F♯msus2
1,2.
3.
sl.
D.S. al Coda
Coda
Chorus
C♯m
A
Play 3 times
. . .mes-sage in a bot - tle, . . .
C♯m
F♯m7
2nd time to Coda
3rd Verse
Walked out this morn - in', . . .
1,2,3.
4.
(Bsus2)
Send - in' out an S. O. S. . . .
Play 12 times and fade

the Vinyl Score

by Buzz Morison

THEATRE OF PAIN—Motley Crue
Elektra 9 60418-1-E

Performance: Less sleazy, more ambitious
Hot Spots: *City Boy Blues* and *Use It or Lose It*
Bottom Line: The Crue enters late adolescence

Now that Motley Crue has climbed to the top, it appears this California foursome has decided to grow up a bit and attempt to gain respect as the stars they've become. Not that they've done anything drastic on their slow road to adulthood, but as **Theatre of Pain** shows, they've taken strides toward developing a clean and interesting hard rock sound, thanks in large part to producer Tom Werman's guidance. The Crue's primary songwriter, bassist Nikki Sixx, has expanded his topical coverage and musical depth, constructing a randy blues riff on *City Boy Blues* and aligned smart, shifting changes on crunchers like *Raise Your Hands to Rock*, to go with the requisite anthemic thuds and dripping sexual lyrics. The band's songs, though only slightly daring, should help to earn the boys a reputation as more than just outrageous rockers and studs. Mick Mars adds snappy, gripping guitar work to further the Crue's new reputation as musicians, even indulging in some rudimentary slide. His solo on *Keep Your Eye on the Money* may be his best yet waxed. **Theatre of Pain** contains some notable new moves for Motley Crue and should secure their hold on rockers of the world.

STANDING ON THE EDGE—
Cheap Trick
Epic FE 39592

Performance: Complicated and cynical
Hot Spots: *Little Sister* and *How About You*
Bottom Line: Typically tricky pop

Despite Cheap Trick's fall from their **Budokan** heights of 1979, this sly quartet contines to manufacture smart, hook-laden hard pop. Guitarist Rick Nielsen has never lost his touch for assimilating pop cliches and musical quirks into catchy, dense melodies, and the band's tenth album, **Standing on the Edge**, continues the Cheap tradition. The band races through ten of Nielsen's tunes borrowed and new to create music that falls between the gloss and perfection of pop and the screaming excess of metal. Singer Robin Zander takes a more virile route on **Edge**, exposing his weaknesses. Still his choir of vocals and raspy readings of often randy lyrics remain a Cheap Trick standard. Best are the hard, speedy *Little Sister* and *Standing on the Edge*, the Beatlesque blend of hooks and shouts on *How About You*, and the anthem parody *Rock All Night*, on which Nielsen buries careening metal guitar cliches with drunken delight. The music has much to offer under its pop disguise, though the layerings of sound can be too cluttered. Still, in spite of Trick's clever skills, **Edge** doesn't contain the kind of radio-busting hooks that'll guarantee these guys a return to the headlines.

AIN'T LOVE GRAND—X
Elektra 9 60430-1

Performance: Consciously more commercial
Hot Spots: *Burning House of Love* and *What's Wrong With Me*
Bottom Line: Attempted streamlining makes X ordinary

X's reputation is at stake on **Ain't Love Grand**, but that might have been expected from one of rock's most unique, single-minded bands. This snarling quartet from L.A. has been known for their powerful lyrics and raw, kinetic sound since their independent debut in 1980, but they've also never known true commercial success. Their goal on **Ain't Love Grand** is to blend their cranky independence with a streamlined, commercial sound and crack the radio heirarchy. To lend a hand they enlisted producer Michael Wagener of metal reknown (Accept, Dokken), and he's given X a sleek, roaring sound that brings guitarist Billy Zoom way out front. Songwriters/singers John Doe and Exene Cervenka have lightened their songs with more recognizable pop structures and hooks and slowed the tempos down some. The result is a feverishly rocking album filled with tumbling guitar work from Zoom but a less than overwhelming impression. While blasting songs like *Burning House of Love* and *Around My Heart* are aggressively X with their odd harmonies and guitar frazzle, the consciously commercial sheen to **Ain't Love Grand** makes the band sound more ordinary than out there.

SACRED HEART—Dio
Warner Bros. 9 25292-1

Performance: Stiff and cluttered
Hot Spot: *Rock 'N' Roll Children*
Bottom Line: Uninteresting outing from this metallic screamer

Ronnie James Dio possesses a certifiably caustic voice, Drano-drenched chords that're only at ease when surrounded by ear-exploding power chords and massaging lyrics of mystery and dreams. **Sacred Heart** is his third album as a leader after stints with Black Sabbath and Rainbow, and while his band continues to showcase the howling guitar of Northern Ireland's Vivian Campbell, **Heart** only showcases Dio's stiff, predictable songwriting and cluttered, one-dimensional production. Dio's voice is in typically sandpapered form on the album but the singer hasn't given himself much to work with. Most songs are saddled with weighty, plodding rhythms and a rush of loud sound that mixes guitar, bass and indistinguishable keyboards into a muddle of metal. Several songs, such as *Rock 'N' Roll Children* and the album's title cut, are rescued by a valiant Campbell, with twisting, involved solos that temporarily sweeten the stew. (Of particular note is the guitarist's lower register growlings on *Sacred Heart*.) But he too gets caught in one dimension, regularly starting his solos with wowing effects that wear thin. Hopefully, Campbell can exert greater influence on future Dio music to clean up the mix and cut through the roar.

MARCHING OUT—Yngwie J. Malmsteen's Rising Force
Polydor 825 733-1 Y-1

Performance: Stampeding
Hot Spots: *I Am a Viking* and *Marching Out*
Bottom Line: More metallic than his debut

Hot on the heels of his belated debut, Swedish speed-guitar wunderkind Yngwie Malmsteen has returned with a reshaped band and a more headbanging approach. That debut was a largely instrumental record, most notable for its heavy classical tone. **Marching Out** abandons Malmsteen's classical interests and influences for a sweaty, beastly foray into pure metal, complete with historical and horror lyrics and a squealing singer in Jeff Scott Soto (who has since left the Force). Malmsteen's playing is as frantic and overwhelming as ever, his burbling solos often leaping out like white knights to save his leaden songs. The album is dressed up with various showy accessories such as the acoustic opening on *Don't Let It End* and side two's dreamy *Overture 1383*. But Malmsteen builds his most impressive solo

inside the historical clap-trap of *I Am a Viking*, climbing a staircase of chords to a grand finale. Also noteworthy is the restive instrumental title cut. Most songs, though, are simple platforms for his cantering guitar, which is as impressive as it is monotonous. We've heard his amazing speed technique hashed out in classical and classically-metal settings now. Hopefully next time he'll say something new.

RUNNING WILD—Girlschool
Mercury 824 611-1 M-1

Performance: Punchy and tight
Hot Spots: *Do You Love Me?*, *Something for Nothing* and *Are You Ready?*
Bottom Line: Girlschool graduates to the big time

It looked like Girlschool's last album, **Play Dirty**, would catapult this female band to glory, but they still didn't hit. Now, with a revamped and expanded line-up, **Running Wild** could elevate these polished, pounding rockers to the mainstage. Gone is guitarist Kelly Johnson, a substantial loss, but the gain is greater in new lead axer Cris Bonacci and singer/keyboardist Jackie Bodimead. Bodimead is the strongest singer Girlschool's had, and her snarling, tuneful vocals add fire to the band's mean, tugging riffs. Bonacci is a crisp, knowing guitarist whose savvy solos and asides dig into the songs, with her avoidance of speed licks balanced by the gritty emotionalism in her playing. The band's sound is tighter and more slashing than before; the basic, unpretentious songs are driven home with authority and unrestrained excitement. The production hides nothing, the lyrics bare all and the band proves on chugging anthems like *Are You Ready?* and the shouting *Nowhere to Run* that they're the equal of any boy's club making musical whoopee. They may lack the glamor of Heart or the lecherous edge of some masculine counterparts, but when Girlschool's **Running Wild**, they're rocking hard.

CLASH

THE CLASH—The Clash
Epic PE 36060

The Clash may have been the ultimate punk band to emerge in the late Seventies, a group of four fiercely political and energetically musical Londoners that blasted the rock world with their white-hot fury and guitar crank. Unfortunately, past tense must be used in the present because the original band split after unforeseen success found personalities warring and politics at odds. Singer/guitarist Joe Strummer's makeshift bands since have never neared the original Clash's heights. But their blast onto the scene in 1977 and subsequent rise with risky projects like **London Calling** and **Sandinista!** earned them a place in collections, minds and histories as the archetypal punk band. Some consider their music more worthy still than most rock on the marketplace. Yet, in spite of their heroic rise, the Clash's first album, eponymously titled **The Clash**, originally issued in England in 1977 and repackaged for the U.S. in 1979, remains their most potent album.

Listening to **The Clash** today, the band's two-guitar crunch and off-key choruses about boredom, repression and unemployment seem downright perky next to the hardcore guitar bands waxing poetic these days. But it's safe to say the Clash, along with the Sex Pistols, are the inspiration for that punk and even much hard rock today. Strummer and "lead" guitarist Mick Jones (his leads on **The Clash** are little more than jackhammered chord breaks and flailing guitar screams leaping from the angry mess) wrote grinding, archly political two-to-three-minute songs that fused a reggae sensibility with pure anger and basic musical abilities, creating such fragmentary masterpieces as *White Riot*, *Career Opportunities* and *Complete Control* that whirred by in a blur while cutting like the sharpest knife. The peak of **The Clash** is *Police and Thieves*, a reggae tune made into a scorching portrait of 1977 London. While the band progressed intellectually and musically, no record they made ever matched **The Clash** for sheer bravado and power.

LOVIN' EVERY MINUTE OF IT—Loverboy
Columbia FC 39953

Performance: Perfectly cloned
Hot Spot: *Destination Heartbreak*
Bottom Line: Loverboy to the max

Something about the Canadian band Loverboy rubs the wrong way. It's been two years since their last album, and the new one, **Lovin' Every Minute of It**, while full of tough, guitar-heavy rock, seems as if it might have been cloned directly from 1983's **Keep It Up**. Here's singer/hearthrob Mike Reno out front, emphatically belting rehashed lyrics of lost love, scored love and future love. The band's sound has been toughened-up a bit by co-producer Tom Allom (Judas Priest, Def Leppard), and the album is notable for guitarist Paul Dean's short, ballsy breaks that jump from low growling on *This Could Be the Night* to mortar-round riffing on *Lovin' Every Minute of It*. But sitting with this album for awhile gets one thinking you've heard it all before. Did six people actually help compose a song as cliched and routine as *Lead a Double Life?* Maybe it was a corporate decision which riffs and trite lyrics to select from the catalog of rock.

CAST THE FIRST STONE—Urgent
Manhattan ST 53004

Performance: Glaringly competent
Hot Spots: Uniformly okay
Bottom Line: Sterile, show-bizzy rock

Something about Urgent impressed the higher-ups at the new Manhattan record label enough to get Mick Ronson and Ian Hunter to produce this New York-area band led by the Kehr brothers, Michael, Don and Steve. The finished product only impresses with its el perfecto, "Star Search" sincerity and spotless packaging. **Cast the First Stone** is oozing with musical competence, but no more. The original songs are snappy and melodic, but also sterile and rigidly unmoving. Michael Kehr's lead vocals, while faultless, are so infected with grimacing good vibes and earnestness as to be painful. Thus **Stone** is an album of rock that bounds along cheerily stuck in one dimension. Guitarist Yul Vaz is buried in the mix of mechanical drumming and pulsing keyboards. As a result, his sometimes disjointed solos can't provide the emotional kick these songs need. He manages some feisty fretwork on *Dedicated to Love* and *Tell the Boys No*, but for the most part he's held back by the Urgent drive for perfection. The overall showbizzy feel to the album, compounded by the melodrama of choirboy ballads, *Only You* and *Love Can Make You Cry*, make Urgent's album of sour love a sour listen as well.

Our first annual Instrument Review Supplement is literally *stuffed* with choice items for the practicing musician. In our New Products section you'll find a photo montage of the *newest stuff* on the market. In *The Right Stuff*, we take a look back at some of the highest rated guitars, basses, amps and effects from the first two years of GUITAR. In our On the Case and Pugging In columns, Joe Pichkur and Bob Rose tell you about a whole bunch of *gift stuff* you might want to give yourself or the musician on your holiday shopping list. Finally, our Plugging In columnist, Bob Rose, offers his assessment of the *hot stuff* that he and a lot of other playing pros are putting to use in the studios these days. There's plenty to read and plenty to play in this expanded section. Enjoy.

EQUIPMENT YEAR IN REVIEW

THE RIGHT 198

DOD 944 CHAIN REACTION EFFECTS UNIT List $699.00

The 944 Chain Reaction by DOD combines four effects in one package. These are: Distortion, Chorus/Flanger, Digital Delay and Parametric Equalizer. All of these effects are housed in one unit that can be rack mounted or sit on top of your amplifier. The Chain Reaction also comes with a footpedal which allows you to turn on the effects, an infinite repeat, or bypass the whole unit.

The list price of the 944 is $699.00. If you were to buy comparable effects separately they would cost more. I feel that the Digital Delay section alone is comparable to units that sell for around $500.00. If you like the sound of all the sections and their combinations, this is a good buy.

—Bob Rose

ROLAND JC 120 List $775.00

I've been using these amplifiers in about a dozen studios. Over the past few years they've become the New York studio's standard. When we do a session and there is a JC 120 and another brand of amp at the guitar station, the first guitarist to arrive will inevitably choose the 120.

The JC 120 is a very well constructed, highly dependable amp. Its controls allow a great deal of versatility, with built-in stereo chorus, a unique vibrato, distortion and reverb. All of these can be controlled by foot switches. It has more than enough power with its 120 watts RMS.

—Elliott Randall

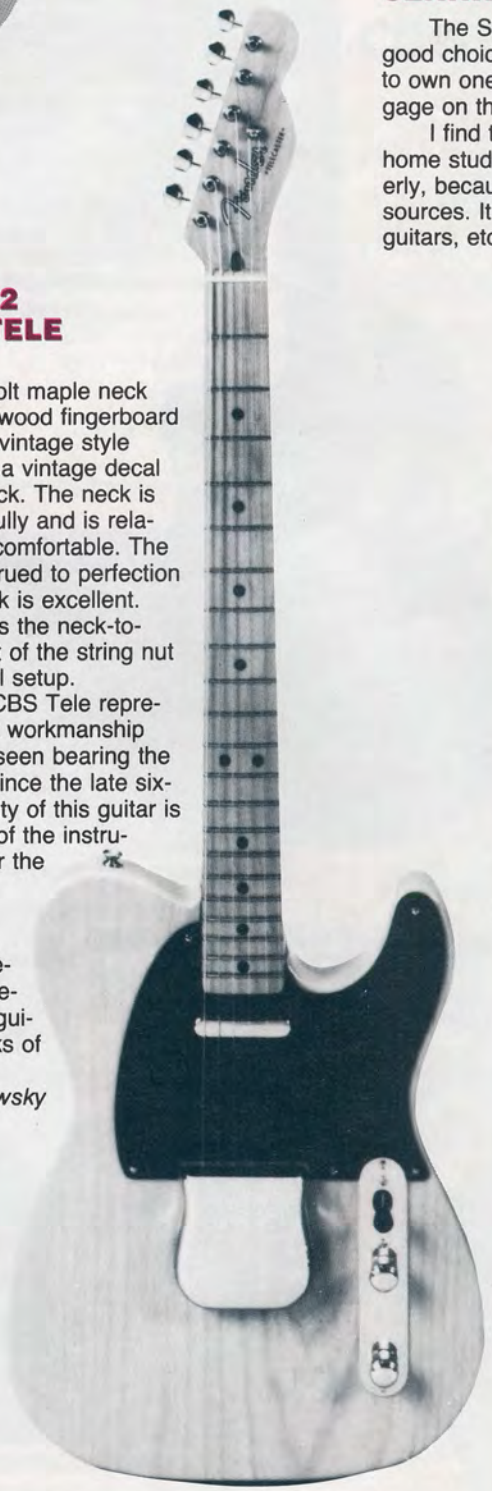
5 STUFF

SENNHEISER MD441 List $469

The Sennheiser MD441 is a mike that is a good choice for the home studio owner who wants to own one good mike without taking a second mortgage on the farm.

I find the MD441 to be a useful tool for my home studio. It sounds very good when used properly, because it doesn't distort when used with high volume sources. It can be used on drums, acoustic guitars, electric guitars, etc.

—Bob Rose



FENDER '62 CUSTOM TELE
List $460

The four-bolt maple neck features a rosewood fingerboard appointed with vintage style small frets and a vintage decal on the headstock. The neck is shaped beautifully and is relatively thin and comfortable. The fingerboard is trued to perfection and the fretwork is excellent. Also excellent is the neck-to-body fit, the cut of the string nut and the general setup.

This post CBS Tele represents the finest workmanship this writer has seen bearing the Fender name since the late sixties. If the quality of this guitar is representative of the instruments that bear the Fender name from now on, the post CBS era might someday rival the pre-CBS period in guitar history books of the future.

—Roger Sadowsky

SEYMOUR DUNCAN 100
List $1,260.00

The Seymour Duncan company has come out with an amplifier of radically new design. It is called the Seymour Duncan 100 Watt Convertible. This is an amp that comes with five interchangeable modules. When these modules are put in different positions in the circuit, the amp has different characteristics for volume, tone and overdrive.

The price of the Seymour Duncan Convertible is $1,260.00. For this you get an amp that can go from being a combination of a Fender Twin and a Boogie to a Marshall and a Roland solid state amp. For sound, versatility and originality, this could be the last amp you'll ever have to buy.

—Bob Rose

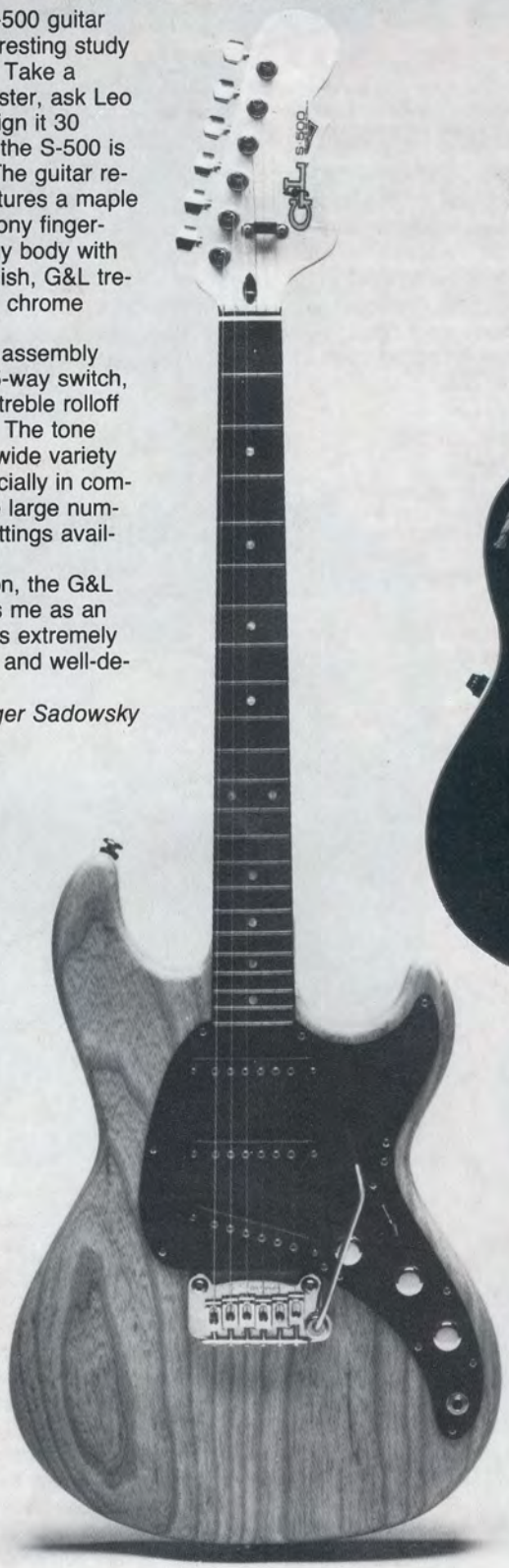
G&L S-500 List $895 with hardshell case

The G&L S-500 guitar presents an interesting study in guitar design. Take a Fender Stratocaster, ask Leo Fender to redesign it 30 years later, and the S-500 is the end result. The guitar reviewed here features a maple neck with an ebony fingerboard, mahogany body with white lacquer finish, G&L tremolo bridge and chrome hardware.

The control assembly consists of the 5-way switch, master volume, treble rolloff and bass boost. The tone controls offer a wide variety of sounds, especially in combination with the large number of pickup settings available.

In conclusion, the G&L guitar impresses me as an instrument that is extremely well thought out and well-designed.

—Roger Sadowsky



OVATION 1984-5 Collectors Series
List $995.00

The neck on this guitar is a honey. Thin and nicely shaped, it is finished in a natural satin lacquer that has a very natural feel. The unbound ebony fingerboard is trued perfectly and the fretwork is excellent. The set-up is perfect and the 1984–5 plays like a dream.

There are two aspects of the extra shallow bowl worth discussing. First, it is amazingly comfortable to hold. I have always found Ovations uncomfortable to hold, especialy while sitting. The extra shallow bowl sat on my leg like a real guitar. It doesn't tend to roll off your stomach the way the deeper bowls do. Second, the acoustic sound of the guitar is remarkable, especialy in light of how thin the body is.

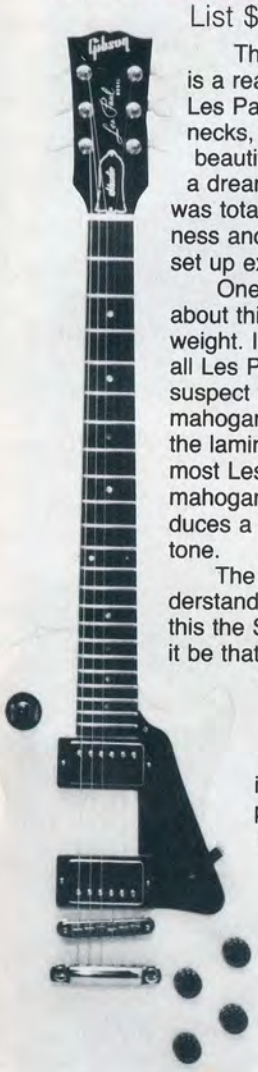
—Roger Sadowsky

THE FERNANDES STRAT
List $379.95 with case

If there was a genetic engineering award for best Fender clone, the winner would have to be the Fernandes Strat. On the market for a couple of years now, the Fernandes "cops" the look and feel of classic '57s and L series 60s Strats better than any of the other Fender copy guitars on the market.

—Roger Sadowsky

LES PAUL STUDIO MODEL
List $699



The neck on this guitar is a real beauty. Unlike many Les Pauls that have chunky necks, this one is thin and beautifully shaped. It felt like a dream. The fingerboard was totally perfect in straightness and the instrument was set up extremely well.

One of the nicest things about this guitar was its light weight. It is lighter than 99% of all Les Pauls, leading me to suspect that it is made of all mahogany and does not have the laminated maple top that most Les Pauls have. The all-mahogany construction produces a very rich and warm tone.

The only thing I don't understand is why Gibson called this the STUDIO model. Could it be that they think guitars used in the studio don't need to weigh as much or have fancy binding? A more appropriate name for this model would be THE GREAT, REASONABLY-PRICED LES PAUL MODEL.

—Roger Sadowsky

IBANEZ HD1500 List $559.00

The Ibanez HD1500 is actually two devices in one. It is a Digital Delay and a Harmonizer. The Harmonizer allows you to play (or sing) a note and hear another pitch at the same time. On the HD1500 you can play a note and hear any other pitch between an octave above or an octave below at the same time. This means you can play in harmony, unison or octaves with yourself live without overdubbing.

The Digital Delay section of the HD1500 is impressive. It produces warm sounding Chorus and Flanging with good frequency response. The unit is also very quiet.

—Bob Rose

GALLIEN KRUEGER 250ML List $659

Holy Toledo, what a smoker! This baby packs a 50-watts-per-channel punch with a great variety of tonal possibilities. It's got one input with two channel options. Channel one is the cleaner of the two, while Channel two can get as dirty as you would probably want to get. There are preset stereo chorus and stereo echo settings. They're great, too. The combination of FX with the distorted channel two setting is pretty reminscent of the Tom Scholz Rockman Sound, which is meant as a compliment.

I could go on and on, but by this time most of you are aware that I favor tube amps over their solid state brothers. But let me tell you, this GK 250 ML is world class.

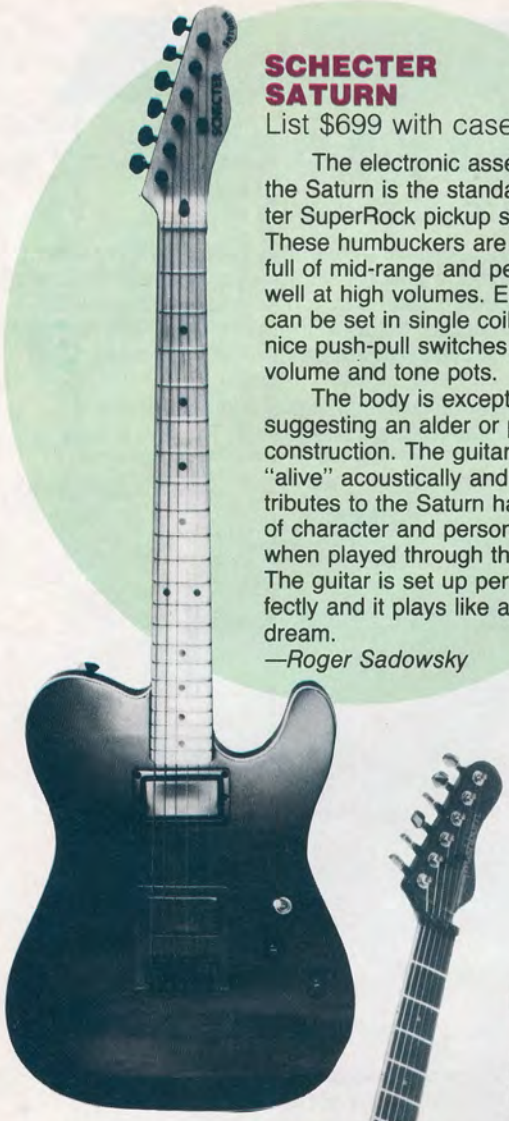
—Elliott Randall

DEAN MARKLEY CD212 List $995.00

In this world of Hi-Tech electronic gear, it's a pleasure to come across an amp like the Dean Markley CD 212. By today's standards this is a "no-frills" amp, with the right amount of special features. It looks and acts like the "workhorse amps" of a few years ago.

The Dean Markley CD 212 is an all-tube amplifier. It has two 12″ Magnum speakers and produces 120 Watts. It has a switch that cuts the wattage in half. The amp sounds and looks to me like those great old amps of yesteryear. I guess this is mainly due to its all-tube design. It sounds great.

—Bob Rose



SCHECTER SATURN
List $699 with case

The electronic assembly in the Saturn is the standard Schecter SuperRock pickup system. These humbuckers are hot, punchy, full of mid-range and perform very well at high volumes. Each pickup can be set in single coil, made by the nice push-pull switches built into the volume and tone pots.

The body is exceptionally light, suggesting an alder or poplar wood construction. The guitar is incredibly "alive" acoustically and this contributes to the Saturn having a lot of character and personality when played through the amp. The guitar is set up perfectly and it plays like a dream.

—Roger Sadowsky

PEAVEY RENOWN 400 AMPLIFIER List $499.50

I am very impressed with this amp. It is one of the best sounding clean amps that I have played in a long time. When playing my Telecaster through the clean channel, I got the type of warm sound that is so rare in today's amps. Fiddling with the pre and post volume controls allowed for all kinds of sustain. The EQ circuit that works with the clean channel added nice subtle nuances.

The store that I tried this out in told me that this is their largest selling amp because rock 'n' rollers like the distortion channel so much. I found it to have some good warm sustain along with a lot of biting overdrive, which is great for rock 'n' roll.

—Bob Rose

DIMARZIO EFFECTS GIG BAG List $60.00

The gigbag is terrific. I use it every day. Typically I use it to carry a chorus pedal, an overdrive unit, a tuner, an analog delay, all my guitar chords, strings, winder and clippers, datebook, a Rockman, and very often a sandwich if I plan to be locked in the studio for a long time. With all this equipment in it the bag remains surprisingly light. This also means that I don't have to put the stuff in the pouches of my guitar bags, making them much heavier than they are with just the guitars in them. Since I have been using this bag, many of my fellow guitarists and bassists have been very impressed and asked where they could get one.

—Bob Rose

WASHBURN TOUR 24 w Wonderbar List $649

The electronics on the Tour 24 consist of two humbuckers, a three position toggle switch, and master volume and tone. The heavy weight of the instrument combined with the pickups produce a good high volume rock 'n' roll or heavy metal sound.

The fundamental difference between the Wonderbar and other systems is that the Wonderbar utilizes a torsion bar instead of springs counterbalanced against string tension. The result is a tremolo that won't go out of tune when you break a string or won't cause bass notes to go flat if you are string-bending on the treble strings. The unit is remarkably stable. You can't drive the guitar out of tune by leaning your hand against it either.

—Roger Sadowsky

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION
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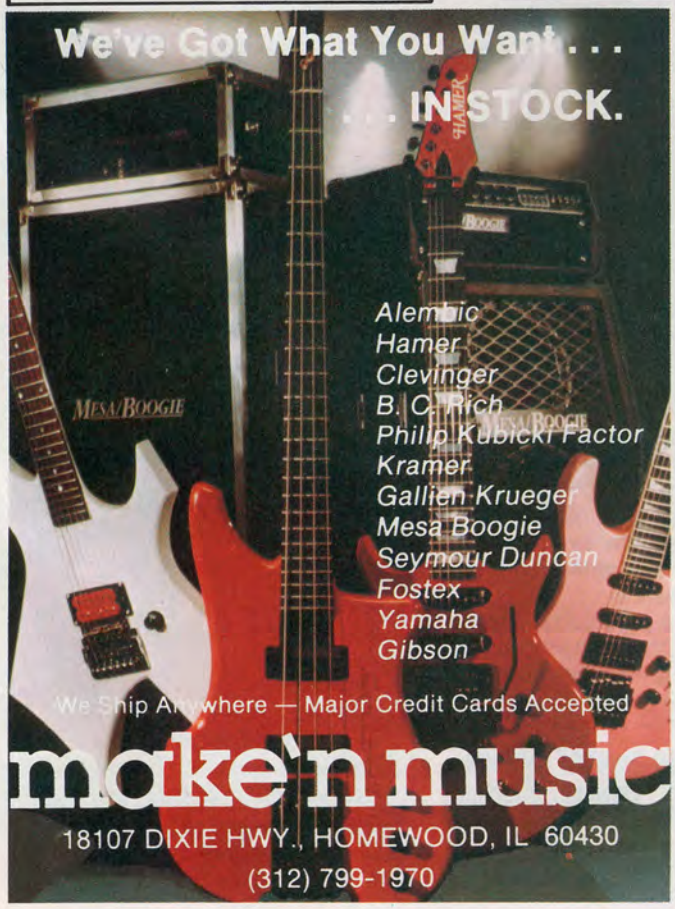

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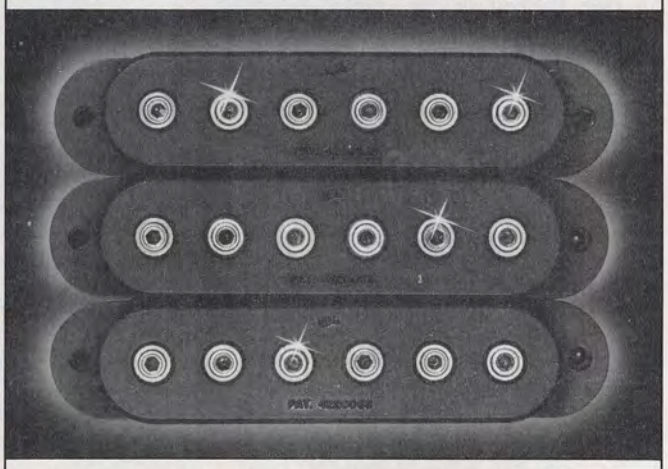

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by Bob Rose

HOT STUFF

Contemporary Studio Favorites

Lexicon Super Prime Time
List $2500.00

This is a digital delay that you see in the best recording studios as an integral part of their "outboard equipment". It is also seen in the racks of signal processing equipment that synthesizer and some guitar players bring to recording sessions or live performances. When you buy a piece of equipment like this, you better need it, love it, know a lot about it, and be in a position to consider its tax deductability.

The Super Prime Time is the Cadillac of digital delays. It sounds great because it is made of quality components. It has a frequency response of 20 Hz to 20kHz with 0.03% typical harmonic distortion. This means that you get good clean delay at all settings. Besides this the unit has so many controls that you need to be an engineer to use it.

Some of the controls are: Stereo delay—this means that you can have two different delay settings coming out of the unit. Each delay setting reads out on the LED. You have control of each side of the stereo coming out. You can, of course, control how much delay time there is and you can use the VCO section for added effects.

The Super Prime Time has space for storing 40 programmed delay settings. Eight of these are from the factory and the other 32 are whatever you make up. This means that you can call up your favorite flange, chorus, delay setting without setting all the controls each time. This is a big help in live performing. This device has numerous other features, and controls that you should check out next time you are in a recording studio looking at all the fancy equipment in the rack.

Aphex II Aural Exciter
List $2950.00

A number of years ago (in the late 70s) you occasionally saw an album that had the information on it that this album was mixed using the Aphex Aural Exciter. This meant that the final mix of the music was put through this mysterious device that cost a lot to rent per hour and that nobody seemed to own. Every time I asked a producer or engineer what the Exciter did, I got an unintelligible line of technical garbage, or a more honest "I don't know." I did notice, however, that the music seemed to be enhanced using this device.

Today the Aural Exciter is much less of a mystery. They are in many studios as well as in the racks of some players and some sophisticated PA systems. Not only do many people own these Exciters, but we even have a fairly good understanding of what they do.

The Exciter adds to an original signal a "phase shifted signal that also reinforces the harmonics" of a sound. It does this in the frequency range that is most noticeable to the human ear. This makes a tape seem to have some of the "hotness" it ordinarily loses by passing thru the heads of the machine many times. It also seems to give sound more of the "live quality" that you want. With an Exciter you can boost a certain aspect of a sound (like the highs) without getting all the noise that would occur if you did this using an equalizer.

Some of the controls on the Exciter are Timbre, Damping, Tuning, etc. The device also includes a limiter which can be used for some of its functions. The Aphex Aural Exciter is a device that provides sophisticated, subtle sound reinforcement for the real professional.

Orban 622B Parametric Equalizer
List $879.00

A Parametric Equalizer is a very sophisticated set of tone controls. That's right, it's the recording engineer's bass and treble controls. The big difference is that when you move the treble control on your stereo (or guitar) all the treble is effected. This is not the case with a Parametric Equalizer. With a Parametric, you can hone in on exactly the frequency you wish to change, without effecting the other frequencies.

This device is used, for instance, to eliminate hum in a recorded track. By experimenting with the controls, the engineer can find at which frequency the hum is occurring and eliminate it. It can be used acoustically in a room the same way.

A Parametric Equalizer can be used to provide special effects. By adjusting certain bands, you can simulate old time recordings, telephones, etc.

Since this is such a great EQ system, it can be used to enhance sound the way you would with any equalizer. It can be used to make an acoustic guitar sound less "boomy" or it can make a synthesizer sound more acoustic and not so electronic. Many synthesists carry Parametric EQ in their racks.

In general the controls on the 622B are Input (amount of signal), Overload indicator, EQ in or out (lets you compare the sound with or without Eq), and controls to choose the frequency you want to alter, along with controls to cut or boost the chosen frequency. This particular equalizer has two channels of controls . . . hence stereo.

Eventide H969 Harmonizer
List price $4500.00

If you have guessed that a Harmonizer harmonizes, you are partially right. It does this while it is also a digital delay and some other things. The Eventide harmonizer is seen in almost every recording studio as a very important part of its "outboard" equipment.

Suppose your favorite singer sang a perfectly inspired version of his new single, and a word was out of tune in the third chorus. With a Harmonizer, you can run his track thru it and tune the offending note. You can also use it to add a small interval of pitch change to simulate a double (a singer singing along with himself).

The H969 allows you to add one octave above the voice and more than three octaves below the voice. It has presets that allow you to instantly obtain a minor third, major third, fifth, seventh, octave, and either a small interval of sharpness or flatness for an effect. Other settings you must dial in yourself. The LED shows the pitch ratio.

This device is also a Digital Delay. It gives up to 1.53 seconds at 16Khz and up to three seconds at half bandwidth. The H969 has flanging as well as The Doppler Effect at the push of a button. You can store five of your favorite delay settings in the computer part of the Harmonizer and since these can be doubled by hitting a button you actually have ten presets stored in memory.

Some people in the broadcast world use a Harmonizer to fit recordings that are too long into a shorter time space. A harmonizer can be used to make a commercial, for instance, a couple of seconds shorter. This is done using the pitch change feature aspect of the H969 along with the varispeed control on the tape machine.

So if you need a state of the art Harmonizer, Digital Delay and you have $4500.00 just lying around, this may be the item for you.

Thanks to Doug Cook at Manny's.

Send Your Guitar Questions To:

GUITAR QUESTIONS

P.O. Box 1490, Port Chester, N.Y. 10573

by Barry Lipman

QUESTION: I would like a hotter sounding pickup for my guitar. Do I need to replace all my pickups? Also, how do I know what pickup to buy?—Don B./Atlanta TX.

ANSWER: Firstly, you don't need to replace all your pickups. You can replace them individually. In fact, your problem may be due entirely to a lack of proper pickup height adjustment, something you will have to deal with if you do replace any pickups (see next question).

As for the second part of your question, purchasing a pickup has been largely a matter of trial-and-error. People generally buy a pickup based on what their friends and teachers recommend, pickup companies' advertising, and artist's endorsements. A direct A-B comparison has been impossible; however, many musicians will attempt a comparison by listening to different pickups in different guitars, often through different amps in different locations.

There is a guitar now available that allows one to audition pickups prior to purchasing them. The Player Instrument Corporation's model MDS-1 guitar permits you to change pickups in mere seconds, greatly improving the likelihood that your first pickup selection will be successful.

Pickups vary tremendously in tone and output. The choice is entirely a matter of personal taste. Happy hunting.

QUESTION: How should pickups be adjusted?

ANSWER: There are usually two screws located next to either end of each pickup that will raise and lower it. Sometimes there are three or four screws, and sometimes the screws are hidden under a pickguard. If turning one of them gently doesn't seem to affect the height, take the guitar to a professional guitar repairman.

Start with the bridge, or treble pickup. While listening through an amp, raise the pickups until the pole pieces (the part of the pickup closest to the strings) are about 1/16 of an inch from the strings. Normally, you bring the pickup closer to the strings until you hear some distortion, then you back it off a bit. This will achieve the loudest clean signal possible.

By ear, adjust each end of the pickup until a balance in volume is achieved between the lower and higher strings. Then match the next pickup's output to the first. Continue until you start to have trouble telling the difference. If you can't tell if one pickup is louder than another, they are probably close enough.

If you find one string louder or softer than the others, you can make some fine adjustments if your pickups have individually adjustable pole pieces. These are usually hex socket, slotted, or phillips screws found facing the strings on top of the pickup.

Often the treble pickup will be adjusted slightly louder, or "hotter" than the others. This is a matter of taste. A little time spent adjusting your pickups can result in a dramatic difference in the "character" of your guitar. You will probably want to refine the height adjustment a bit after you've had a chance to live and play with it a bit. ■

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PLUGGING IN

by Bob Rose

Bob Rose is a prominent New York studio guitarist who has worked with Todd Rundgren and Robert Gordon.

This month we continue with our list of "Stocking Stuffers" for your favorite guitarist.

Amdek Phaser PHR-100
List $50.00

Remember the Phaser? (I am not referring to Capt. Kirk's weapon in the ***Star Trek*** series). I do, because I have been getting calls to use it on studio sessions lately. In using it again I have come to realize what a neat sound it is and that it is still very usable.

The Phaser, made by Amdek, is quite a nice little unit. It is small and lightweight (about the size of a skinny cassette). It has the regulation controls: Rate (determines how fast the effect will be); Depth (seems to control the width of the sweep); Resonance (this adds feedback to the sound to accent the phase shift effect). There is an LED that shows on or off, input and output jacks, a very quiet footswitch to turn it on or off, and the unit works on a nine volt battery or with an ac adapter.

The Amdek phaser sounds terrific. It has warmth and is very controllable. Besides using it for regular phasing, it can be used for weird sounds if you experiment. It is also very well made and extremely quiet for such an inexpensive piece of equipment.

Zen On Multi Metrina
List $79.95

Basically, this device does everything you ever needed done. Its functions are Metronome, Watch, Stop-Watch, Guitar tuner, Alarm clock, Lap counter . . . and it is about the size of a matchbook. Quite frankly, I am surprised that it doesn't do Word Processing and Spreadsheets. But seriously folks, this is an amazing device.

The Multi Metrina is about the size of a large watch dial. It has four little buttons on it that are like the ones you find on an electronic watch. One buttom changes the function (and therefore what is on the screen). With this you choose whether it is a tuner or a metronome. One button raises whatever is on the screen to a higher value and one button lowers it (this would be how you calibrate the tuner or how you would choose your metronome setting, etc.). The fourth button allows you to put accents on different beats in the bar (when it serves as a metronome) such as on beat 2, or 2 or 4, or on a part of a group of eighth notes or triplets.

The metronome goes between settings of 40 to 208 and can be just visual or accompanied by an audible beep. The tuner allows you to calibrate it so "A" can be between 415 to 444. It even has a phone jack for private listening.

Ultra Drums Vol II
List $12.98

Ultra Drums is a recording of Digital Drums on cassette that a songwriter can use with a home studio. You just record one of the feels onto one track and build your song over it using the other tracks. Needless to say you are limited to the structure they have on their tape unless you are good at splicing tape (with a reel to reel machine, not cassette).

Some of the feels that they provide you with on Volume two are: Rock Ballad, R&B Ballad, Funk, Heavy Metal, some Country feels, and Reggae. I like the grooves that these guys have come up with. They are good programmers. You should understand that this is a recording of Digital Drums (sounds like Linn or DMX with fills by Simmons) and works best with music in that type of vein.

Each tune has a two bar tap off and a usable song structure (verse, chorus etc.). Since it sounds so good and is well programmed, I think it would be inspiring to write tunes over such good grooves. It is also very inexpensive, a nice gift for a fledgling songwriter.

The Rat
List price $110.00

Would you buy something called The Rat? Would you give it as a gift? In spite of its charming name, The Rat is quite a cute little fella, who packs a real wallop.

The Rat, made by the Pro Co Sound Company, is a distortion device. It comes in a box that is about three inches by two inches. It has three controls. They are: Distortion (amount); Filter (highs and lows); and Volume (you figure this one out). There is also a foot-operated on and off switch. The power source for this is your old friend the nine volt battery.

The Rat (I hate this name) sounds great. I was really surprised. By now it is hard to get too excited about a distortion pedal, but this thing really turned me around. It has mucho sustain. It has a lot of controllability. The Filter control allows you to go from cool, dark, warm distortion (for those of you who like the L.A. sound) to biting denture shattering crunch (for those of us Twisted Sister and Motley Crue fans). I always prefer distortion pedals with filter or equalization controls. This adds at least 50% to the possibilities for different sounds.

The other reason I like Brother "Rat" is that is is cheap. At this price you really can't go wrong.

Rock and Stroll SA-11
List Price $125.00

Yes, this is a Rockman Clone. So what? It sounds good, and it's cheaper.

The Rock and Stroll is about the same size as the Rockman, comes with a set of earphones, is powered by eight AA batteries and has basically the same features. It has a delay built in that can be on or off; it has a chorus that can be on or off; it has chorus plus, which adds vibrato to the chorus and it has an LED that flashes when the chorus is on. The overdrive has overdrive plus, which (believe it or not) adds more overdrive. It also has a volume control and a compressor which is on all the time.

The SA-11 can be played through just the phones, it can be played through an amp or mixing board; it can go through your stereo in a way that you can play along with your favorite record, and basically operates like a Rockman.

Thanks to Manny's.

On the Case

By Joe Pichkur

Joe Pichkur is a professional luthier and repairman in Elmont, L.I. His clientele includes Bruce Kulick, Eddie Ojeda and seven-string master Howard Morgan.

This month we will depart from our usual format, with the second of two articles on gift items. This article will focus on the high performance pickups available for upgrading your axe.

When it comes to pickups the rage this year has been low-impedance circuitry with EMG pickups still leading the field in popularity. Used as standard equipment by Steinberger, Fodera, Guild and Charvel, EMG pickups are unsurpassed in quality and performance. Each pickup utilizes its own internal pre-amp which produces a noise-free low impedance signal. The benefits also include no line-loss, even with a 100 ft cable, and no change in tonality at different volume settings due to the low 25K volume and tone pots included with each pickup. New to the EMG line this year are the EMG-T model, which is the Telecaster equivalent of the ever popular EMG-SA Stratocaster pickups. The Telecaster system also has the capability of utilizing the EMG-SPC or "Fat control" to boost the midrange and produce a warmer

more humbucking type sound. Also new for this year is the EMG-85, a direct replacement humbucking pickup to complement the EMG-81, which has been "The Pickup" on the rock scene. The 85 model offers a mellower sound than the 81 and is ideal for a rhythm pickup or for the guitarist seeking a more traditional P.A.F. sound.

Seymour Duncan has long been the undisputed leader in replacement pickups when it comes to both accurate vintage replacements and diversity of pickup models. Not only are replacement and custom pickups available for the popular Strats and Les Pauls but for Firebirds, Rick basses, Jaguars and Jazzmasters as well. This year Duncan also offers an active EQ Bass pickup for Fender style basses. Similar to the EMG system, the Duncan system is low impedance, has an internal preamp, and is powered by a 9 volt battery. The unique thing about the Duncan pickup is that it is equipped with three tiny EQ rocker switches mounted in the corner of the pickup. These switches change the resonant frequency enabling the player to vary the tone of the pickup from warm to bright and still get detail and definition.

Also new from Duncan are the Hot Rails pickups for Stratocasters. Physically, the pickup is a side by side high impedance humbucker with delicate pencil-thin coils allowing the pickup to take up no more room than a stock Strat pickup. Don't let size fool you, this pickup has the highest output of the Duncan line. Two thin blades with powerful coil windings give this pickup incredible sustain and a fat full sound that's needed for today's heavy music.

DiMarzio's entry into the low impedance bass pickup market are the DP 141—active Model P and DP142 active Model J, with both models featuring a battery powered internal preamp. Traditional-looking in appearance, these DiMarzio pickups feature adjustable polepieces plus a mini-switch which converts the pickup back to a passive high impedance mode. Still holding their popularity this year are the DiMarzio X2N humbucker, which is always a favorite where pure power is desired, and the HS-3 stacked noise-cancelling Strat pickup, popularized by Yngwie Malmsteen.

For amplifying acoustic instruments, pickups fall into two categories; electromagnetic pickups, which are similar to those found in electric guitars, or transducer pickups, which sense string vibration through direct contact with the instrument's bridge or top. My personal favorite is the 332 thin line transducer pickup, available from the Martin guitar company or Barcus Berry. The pickup is designed to retrofit under the guitar's bridge saddle and features six individual piezo-electric crystals for optimum string response. The beauty of this pickup is that it offers the best reproduction of the guitar's natural acoustic sound with a minimum of alterations to the instrument. This makes installation relatively simple and also preserves the value of collectable vintage instrument. Electrical connections are made via an included end pin jack. Also available from Martin is a passive tone and volume control for use with this pickup.

Almost every company offers a high impedance electro-magnetic pickup for acoustics which mounts in the instrument's soundhole. New this year is an electromagnetic pickup from Barcus Berry, designed to clip onto the sound hole and mount on the guitar's top, just in front of the bridge. By not blocking the soundhole, the Barcus Berry pickup does not interfere with the acoustic functioning of the instrument and also cuts down on unwanted feedback.

Next month, I will return to my regular format of instrument reviews. Until then, have a happy and musical holiday. ■

NEW PRODUCTS

Take a walk on the wild side with EARTH III GUITAR STRAPS and the exotic look of fur, available on 2" (AP2) or 3" (AP3) guitar straps and matching 3" bracelets (AP-BR). The AP2 and AP3 are fully adjustable with leather end tabs. These attractive straps and bracelets come in four savage styles: Tiger, Leopard, Ocelot and Zebra.

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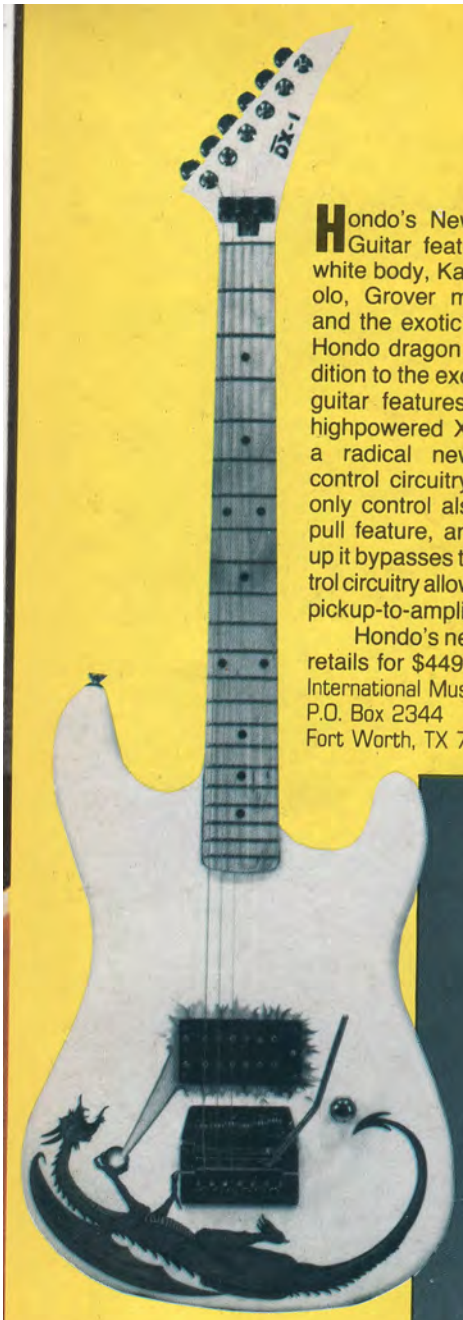

Hondo's New DX1 Dragon Guitar features a metallic white body, Kahler Flyer tremolo, Grover machine heads, and the exotic new bright red Hondo dragon artwork. In addition to the exotic artwork, the guitar features Hondo's new highpowered X14 pickup and a radical new volume-only control circuitry. The volume-only control also has a push/pull feature, and when pulled up it bypasses the volume control circuitry allowing direct from-pickup-to-amplifier output.

Hondo's new DX1 Dragon retails for $449.95.

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The new DiMarzio Signature Series™ Brian May Model pickups were approved by Brian after extensive research and prototyping. They are the first pickups designed to operate individually as well as in series, which creates an immediate shift from a bright, cutting sound to an amazingly thick tone.

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DiMarzio Inc.
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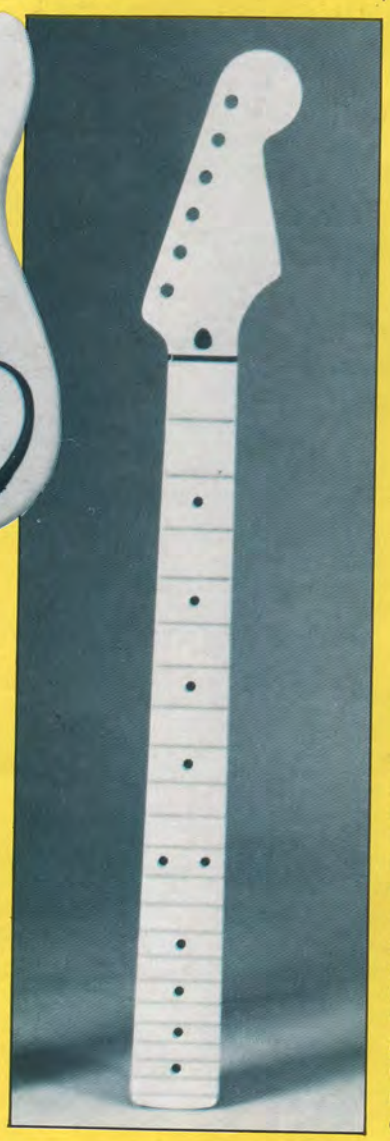

Featuring the natural beauty of a solid figured maple construction, Allparts' new deluxe 22-fret necks are designed to fit any standard guitar with a detachable neck. Complemented with a vintage-type headstock and jumbo nickle-silver frets, the necks have a flat radius, an adjustable truss rod, and are finished in polyethylene for added durability. Available with or without a rosewood fingerboard at the same suggested retail price of $180, each neck has a lifetime guarantee.

Allparts
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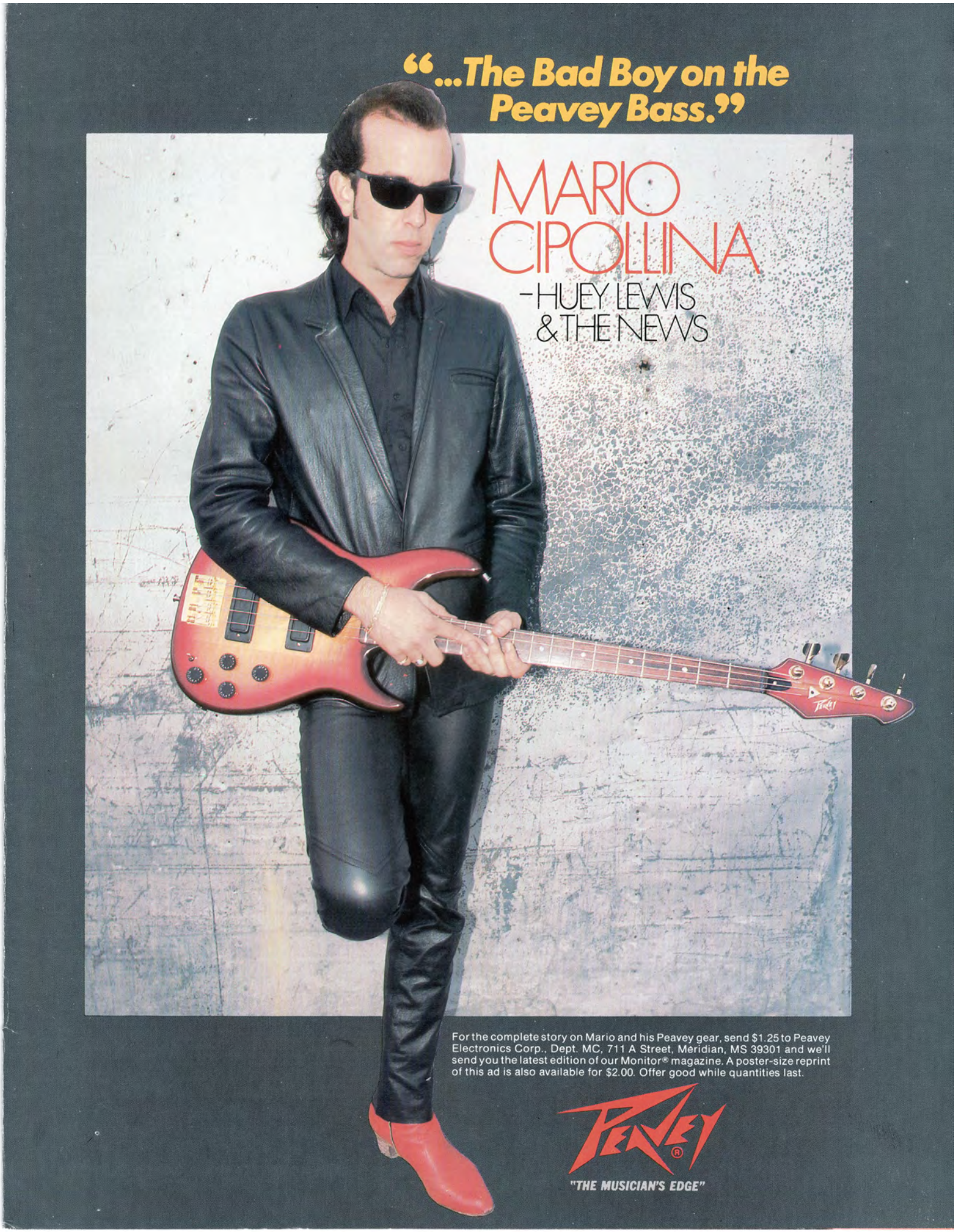
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